The QUARTERLY JOURNAL *of* SPEECH

VOLUME XXXVII OCTOBER 1951 NUMBER 3

SPEECH AS A SCIENCE

Clarence T. Simon

SOME of our recent papers and publications have referred to the scientific study of speech as though it were new, a technique just now emerging to do us service. Yet this idea, however dramatic, is not correct. In fact, Greek philosophy, which came to its height with Socrates, Plato, and Aristotle, saw the emergence of some of the concepts of science in use today.

Aristotle, whose name is not unknown in our field, was a scientist as well as a rhetorician and philosopher. He wrote on all the sciences of his time and made many original observations. Although we know him best for his logic and metaphysics, and for his ethics and rhetoric, he also compiled descriptions of a large number of animal forms and suggested a classification of animal life.[1] The very existence of his *Rhetoric* is evidence of some measure of empirical observation with a seemingly high level of validity and reliability. The scientific method in the field of speech is not a recent innovation.

Even though scientific observation is no novelty in speech, there is a question whether the best possible use is being made of scientific techniques. At present we confine the scientific method to a small part of our total field; is this part unnecessarily and unfortunately small? Influenced by our long tradition as advocates, do we perhaps rely too much on authoritarian methods and teach answers rather than the means, scientific or otherwise, of finding answers to ever-changing questions? Has the ready availability in neighboring disciplines of data concerning speech processes led to an over-facile application of conclusions from other areas? Has this application prevented adequate formulation of our own critical problems?[2] Are we really certain that techniques of investigation, validated in other areas, accurately reveal the data necessary for conclusions concerning speech behaviors?

With the method of science limited to a few areas of speech, a consideration

Clarence T. Simon (Ph.D., Iowa, 1925) is Professor of the Psychology of Speech and Coordinator of Graduate Studies in the School of Speech at Northwestern University. He is a past president of the Speech Association of America, and former editor of Speech Monographs.

[1] *Cf.* Edwin G. Boring, *A History of Experimental Psychology* (New York: Century Co., ©1931), p. 6.

[2] *Cf.* Franklin H. Knower, "Some Present Problems and Next Steps in Graduate Work in Speech," *QJS*, XXIII (October, 1937), pp. 457-458.

of the possibilities for extension of the scientific method to a wider range of critical problems in the communicative process is clearly in order. A complete discussion of the use of all forms of the scientific method, however, would exceed the feasible length of this article; therefore it will be concerned primarily with one form of the scientific method, the experimental, and with the application of that method to one area, the psychology of speech.

No implication is made that speech should become a one-method discipline or that one method is superior to another for the study of speech problems. The speculative, historical, and critical methods likewise have their responsibilities. For the advancement of knowledge in any field, all forms of investigation must be employed, each in its own range of usefulness. Speech, particularly, as an area involving both knowledge and performance, must use a wider range of methods than some other disciplines.

As a total field, speech is as varied as human knowledge and experience. It encompasses both science and value. In this phrasing value deals essentially with the subjective phases of human experience, science with the objective. Value is subjective; it may be unique and personal, and thus not necessarily communicable to all individuals. Although it may lack the cumulative effect of scientific data, it leads to beliefs, appreciations, and judgments.

> The community knows both more and less than the individual: it knows in its collective capacity, all the contents of the encyclopedia and all the contributions to the proceedings of the learned bodies, but it does not know the warm and intimate things that make up the color and texture of an individual life.[3]

Science, on the contrary, is objective; it leads to a knowledge of facts. Scientific data are communicable; potentially they are common to all individuals. Scientific experiences are additive; hence scientific knowledge is cumulative. Addition, change, and constant revision of conclusions are characteristic of the scientific method. Although both science and value develop by change of belief or hypothesis, value always has been the more resistant to change. Science places its faith in observation; value tends to support the beliefs of the age. Value revises its beliefs primarily through rationalistic processes, science through observation and experiment. Change and revision of hypotheses and conclusions thus are more characteristic of science than of value.[4]

The facts of science and the beliefs and evaluations of value pertain to most, if not all, subject-matter fields. Although any discipline may emphasize one more than the other, both objective data and subjective appreciations are part of complete human experience; both are necessary to the advancement of knowledge. Speech needs the methods both of science and of value.

I. The Scientific Method

The word *science* commonly is used in two senses, one indicating a body of verified knowledge existing in a systematic and organized form, the other referring to the method by which such knowledge is gained. Obviously, these two definitions mutually imply each other. The term *verified knowledge* refers to knowledge gained by the scientific method; science as method involves the establishment of facts and their organization into a systematized whole.

The scientific method, which will be the general frame of reference throughout this article, is in turn, a two-fold procedure. First, it uses observation to

[3] Bertrand Russell, *Human Knowledge, Its Scope and Limits* (New York: Simon & Schuster, 1948), p. 3.

[4] *Cf.* Boring, *op. cit.*, p. 19.

discover and establish facts, and second, it sees these facts as a whole. Facts alone do not constitute science; they must be organized, explained, and related.

1. Characteristics of the Scientific Method.

This statement of the scientific method may be sharpened by saying that the observations which characterize the method involve primarily enumeration and measurement: how many and how much. The basic data of science are obtained through the sense organs of the observer and consist of items subject to mutual scrutiny by more than one individual.

> When we find that the mind is entirely limited to the one source, sense-impression, for its contents, that it can classify and analyze, associate and construct, but always with this same material, either in its immediate or stored form, then it is not difficult to understand what, and what only, can be the facts of science, the subject-matter of knowledge.[5]

Observations attempted beyond this source depend on personal evaluations by the observer or on the assumption of intervening mechanisms not subject to scientific scrutiny. Thus the teacher of speech may observe what his students do, may generalize on these data and add to his knowledge of student nature and behavior; may even, with adequate observation, predict and control. But when he attempts to assign "purpose" on the basis of his own logic or concepts, he is introducing his own subjective evaluations and has ceased to use the scientific method. The scientific method depends on enumeration and measurement for its facts and knowledge.

The scientific method is distinguished likewise by its primary use of inductive rather than deductive logic to reach its conclusions and generalizations. Induction is the characteristic, though not the sole, logic of science. Perhaps the greatest contrast between the modern scientific age and the pre-scientific era lies in the substitution of inductive logic for the deductive procedures of philosophy and dialectic.[6]

Certain misapprehensions concerning the scientific method are likely to be confusing. Some assume for instance, that apparatus and a laboratory are necessary to the scientific method and, even more wrongly, that wherever apparatus and a laboratory exist scientific work is being done. But the existence of equipment is no evidence of the scientific method or approach. Its role is that of convenience only, not necessity. The function of the laboratory is to help control conditions for better observations; but good observations may be made anywhere the data are available: in the classroom, the office, or the field. Similarly, apparatus is useful to extend the range and sensitivity of the sense organs of the observer because sense organs are limited in their powers. Laboratories and apparatus are necessary for some problems and convenient for many. They cannot stand, however, as substitutes for the accuracy of the observer. Further, idle manipulation of apparatus is not science, but gadgetry.

Some may assume also that the scientific method is the exclusive property of a few specialists. On the contrary, in a broad sense, the scientific method is used by everyone; everyone does some observing and reaches some generalizations. The chief difference between the

[5] Karl Pearson, *The Grammar of Science* 2nd ed. (London: Adam and Charles Black, 1900), p. 66.

[6] Galileo stated the novel hypothesis that light bodies fall as rapidly as heavy ones. He proved this, to the satisfaction of the modern scientists, by dropping different weights from the leaning tower at Pisa. To convince the skeptic world of his time, however, he used the older methods of logic and verbal argument. *Cf.* Paul E. Finner, *An Introduction to Experimental Psychology* (New York: Prentice-Hall, 1935), p. 19.

scientist and the layman lies in the accuracy and control of the observations made. The layman may watch and count, may even record his observations and reach a generalization, but he is likely to be casual in his observations and to let fortuitous and accidental circumstances control the size and nature of his samples. The scientist, in contrast, endeavors to make an accurate and controlled observation on an adequate sample and to know the extent to which his data are valid and reliable.

The scientific is thus a distinct method, not because of employment by a few specialists or use of apparatus or a laboratory, but because accurate and controlled observations, confined primarily to enumeration and measurement, provide the data for its generalizations which are reached characteristically by inductive reasoning.

2. Steps in the Scientific Method.

A short and perhaps over-simplified outline of the conventional steps in the scientific method may be of assistance in later discussions of problems in speech. Although these steps are stated somewhat differently by various writers, all agree that the method starts with a question or statement of the problem. This statement may be a tentative generalization from previous observations, a conclusion reached deductively, or simply a question arising from alert curiosity.[7] Whatever its source, it is a general statement formulated on admittedly insufficient evidence and held only until data can be accumulated for its testing.

The purpose of this statement of the problem (which may be called a tentative hypothesis) is to establish some degree of order and direction in the research, to guide the design of the study, and to determine the kind and extent of the observations that will be made. It is neither a premise nor a presumption, but a question to be answered through observation.[8] All terms in this statement should be defined clearly and precisely to convey the same meaning to all readers; otherwise they will not be consistently measurable by various observers. No study or ultimate generalization can be more significant than the terms originally selected to guide the investigation.

With the working hypothesis stated, the next step is *observation*, obtaining data through enumeration and measurement. Although observations may be made wherever the data are available, they must be both valid and reliable. *Validity*, as the term is used commonly, refers to the source or sources of the data, i.e., is the observer measuring the phenomenon defined in the Statement of the Problem and nothing else? The term *reliability*, on the other hand, refers to the observer and the accuracy with which he observes or measures the trait or process studied. Whether the observations be aided by electronic or photographic apparatus or by paper and pencil tests, or made by the unaided eye or ear of the observer, variations in the performance or behavior must be recorded by directly proportional variations in the measurements obtained. Neither of these requirements may be taken for granted in any area, nor may a level of validity and reliability established in one situation be assumed to obtain in another if any change occurs.

Observation and recording of data lead to a third step in the scientific

[7] "I-wonder-what-would-happen" and "I'll-bet-this-would-happen" are two problem-starting attitudes suggested by Benton Underwood, *Experimental Psychology* (New York: Appleton-Century, 1949), pp. 11-12.

[8] Most safely, for the beginning worker at least, the problem is phrased as a question rather than as a statement. Whereas the novice may tend to say, "I am going to prove," the experienced worker says, "Is this true?"

method: *classification*. Isolated data are meaningless. The teacher may observe a thousand students studying and taking examinations, but without classification, without getting these data together, he learns little of the techniques of efficient study or the laws of learning. Classification is the means of placing facts in groups or categories to bring out relationships and differences.

The final step in any scientific study is *generalization* or summary. Facts alone do not constitute a scientific answer to a question; they must be organized, explained, in a generalization. Generalization is, obviously, a very frequent human process; most conversations are sprinkled liberally with this form of expression. Not all the generalizations we hear, however, meet the requirements of the scientific method. Many are poor generalizations, either because they are based on insufficient data, i.e., are "hasty generalizations," or because they are drawn from poor sources such as wishes and prejudices, or from obvious examples without regard for the possibility of conflicting instances. These poor generalizations not only interfere with the acquisition of knowledge but constitute a source of danger. Though unproved, they become prejudice, superstition, and folklore and in the unscientific community or classroom have all the force of truth.

Good generalizations, in contrast, are based on valid and reliable data or on a combination of previous acceptable generalizations. As made by the scientist, these generalizations usually represent a type: Hypothesis, Theory, or Law.

An hypothesis, the most common form of scientific generalization, is the first unified view or explanation of a number of obtained facts. It is always a tentative statement, made to suggest a possible relationship among the data. It is formulated and held only to be tested. In fact, generalizations which cannot be put to the test of observation for confirmation or refutation are of no use to science; they are not scientific hypotheses. Although it is only a Statement of the Problem for further research, a good hypothesis must not conflict with any of the observed facts. When it does, the hypothesis must be altered. Further, the hypothesis must allow the application of deductive reasoning, and all consequences so inferred must agree with the established facts. Much of the progress in science is due to the ruthless elimination of hypotheses that fail to accommodate subsequent data, either directly or inferentially.

A theory, in its scientific though not in its popular sense, is a broad and inclusive generalization: the simplest and best explanation that can be made for the facts available. Thus we speak properly of the Theory of Evolution while we formulate hypotheses concerning the means of change. To be acceptable in science, a theory must satisfy the law of parsimony, or Lloyd Morgan's canon; it must give the simplest possible explanation and apply to the greatest number of facts, ideally to all.

A few scientific generalizations take the form of a law, which is a principle asserting an invariable association. The laws of science permit of no exceptions. Properly speaking, a law exists only when the data deal with phenomena which occur in sequence, and, ideally, all laws should be stated mathematically as formulae. The astronomer lists the types of generalizations when he refers to the law of gravitation, the Copernican theory and the nebular hypothesis.

The scientific method, therefore, is a means of gaining knowledge. It begins with a question, observes, classifies the data, and reaches a generalization

in the form of hypothesis, law, or theory. The scientific method does not give us all knowledge, but does provide indispensable knowledge known as facts.

3. Forms of the Scientific Method.

The scientific method is applicable to a broad range of problems because it includes more than one form of procedure. Each has its place and its use for particular problems in any field. Speech has need for them all, but must use each in its place.

The *Empirical Method* is common and extremely useful, and should be given more extensive use in speech. The essence of this method is observation, enumeration, and measurement of phenomena and processes. These observations may be intentional and arranged, or unintentional and fortuitous; they may be controlled or uncontrolled. Obviously, however, in view of the demands for validity and reliability, the better the control, the surer the data. The empirical method renders valuable service as an efficient means for reaching a working hypothesis, which can be tested by other methods. It is even more widely useful in those areas in which the conditions of observation cannot be controlled or repeated. Thus astronomy and geology, with infrequent opportunities for repetition and control of events, are almost entirely empirical sciences.

Although its most extensive use in speech has been in the determination of the types and varieties of speech performance and in attitude studies, empirical observation is by no means limited to these areas. It is the method we use, or should use, for collecting data on audience reactions, shift of opinion, or incidence and types of speech deviations. We are proceeding empirically when we observe discussion groups or analyze transcripts or recordings of discussions, when we watch our classes, study speakers in action, or tabulate box office returns or Hooper ratings.

The *Normative Method*[9] determines the relationships among facts so that truths may be discovered. The use of the normative method establishes central tendencies and norms, shows what is common and usual, and provides generalizations concerning both similarities and differences. Using mainly statistical procedures, this method is essentially one of treatment of the data, after they have been gathered, to reveal facts and truth. The teacher may have records of classroom procedures or of student behavior over many years, but without the use of the normative method he really "knows" little or nothing about teaching or students. The normative method brings out relationships among facts so that truths may be discovered.

The *Experimental Method* differs sharply from other scientific methods through its demand for control of the conditions of observation, a control needed for the repetition and variation of stimuli which are the essence of the experimental method. In the ideal experiment, all conditions are known and controlled; the critical experiment holds all conditions constant save one, which is varied by known amounts.

As the only basis for scientific prediction and control, the experimental method is the ultimate step in all scientific study. It marks the acid test for all hypotheses, since it alone can demonstrate causality in the scientific sense. Even though carefully controlled empirical observations can show coincidence, can demonstrate that in all known instances two phenomena have

[9] Some writers do not regard this as a separate method. Such listing seems justified, however, by the fact that it represents a distinct method of handling data and may be used independently of either the empirical or experimental methods.

occurred together, this fact alone does not establish causality as the scientist thinks of that relationship. Through observation alone, the teacher may determine that in all instances within his experience training in logical forms of thinking has led to more accurate problem-solving, or that participation in speech has brought greater social effectiveness, and may guide his pedagogy accordingly. To establish a causal relationship, however, it is insufficient to show merely that A and B occur together, even though that occurrence be universal within the observed samples. The experimental method must be used to demonstrate equally clearly that B does not occur without A. Coincidence alone, even though perfect, is not sufficient. The experimental method thus is the final test for all hypotheses.

Each of these methods has its place and use in speech. The empirical method is valuable for wide exploration and establishment of working hypotheses as well as for obtaining data in areas not at present subject to control and variation. The normative method provides for the discovery of relationships as a basis for generalizations and the clarification and organization of scientific facts. The final test for all hypotheses and theories is provided by the experimental method, since it establishes the causal relationships on which the predictions of science depend.

II. Speech Science

The term *speech science* frequently is used to mean those phases of speech closest to the other disciplines catalogued as sciences. But this classification, made on the basis of subject matter, is inaccurate and unfortunate. This definition tends to remove whole sections of our field from the possibility of scientific study and consequently to confine our knowledge disproportionately to the realm of value.

What, then, is speech science? In its best sense, it is a method of study and investigation applied in any part of the field of speech, or the body of organized and verified knowledge obtained by that method. This vagueness, however, calls for better definition by the locating of speech science with reference to other academic disciplines in what may be called a Schema of the Sciences.

All sciences seek to establish relationships between events and phenomena, and each is named for the type or level of the events it attempts to observe. Under current concepts of the universe, these events or relationships are deemed to be behaviors or manifestations of energy with varying degrees of complexity existing in the structures and processes involved. In the construction of a descriptive scheme, therefore, the concept of energy may be used as a common denominator to relate one discipline to another with increasing vertical distance from the base representing increasing complexity.

Thus, each level on this diagram represents a set of relationships, a form of manifestation of energy which is characteristic of that level and no other.[10] Each level has a name, a tag or label, for convenience and identification in the realm of research as well as for listing in college catalogues. In turn, each label is defined descriptively in terms of the complexity of structures and processes existing on the indicated level.[11]

Life, for example, is a label applied when, and only when, structures are

[10] Simplicity in drawing rather than completeness indicates that some recognized areas shall be omitted and that divisions be drawn with arbitrary discreteness. Obviously no such fixed boundaries exist in the realm of research, and neither knowledge nor study falls into any such precise groups.

[11] That is, defined operationally.

FIGURE I.—SCHEMA OF THE SCIENCES

	Name of Study	Area Observed	Behavior or Process Studied	Characteristic Descriptive Term
Energy — Increasing Complexity	Sociology	Internation Nation Tribe Family	Social	Society
	Speech	Human organism	Referential	Communication
	Psychology	Human organism	Discriminative	Consciousness
	Biology	Organisms Organs Tissues Cells	Organic	Life
	Chemistry	Compounds Molecules	Material	Matter
	Physics	Atoms Protons Electrons	Material	Matter

sufficiently complex to manifest the processes known as metabolism, irritability, and reproduction. Likewise, *consciousness* applies as a name only when the complexity of structure is sufficient to permit awareness on the part of the organism of its own behavior, and provide control through that awareness. Since consciousness, in this modern sense, can be known only through behavior, the "uniqueness" of the psychological level lies in the organism's variable and controlled behavior resulting from its own awareness and ability to discriminate.

Speech Science is given its indicated location because speech as a general and inclusive term applies to processes and behaviors on a level of complexity characterized by the term *communication*. Speech is more than a "circular response," more than "interpersonal stimulation." These behaviors without the specific limiting term *communication*, may well belong on the psychological level, or at least be shared by the two areas. As a distinct area, and as located for scientific study, speech is referential behavior "in which the speaker *refers* to, and the hearer *is referred* to, some object, person, or situation."[12] Although speech most common-

[12] "Rejecting all preceding Mentalistic (Body + Mind) and Behavioristic (Body — Mind) theories, interbehaviorial language construction builds within a general framework in which, except for degree of complexity, an organism's responses to stimulus objects are treated as *naturalistically* as gravitational and chemical interactions.

"Language responses are segregated from other classes of behaviors when it is noted that the former are *bistimulational*. Viewed from the standpoint of the speaker, the organism concurrently *responds* to the hearer (the auxiliary stimulus) *and* the object talked about or referred to (the adjustment stimulus). On the side of the hearer, we see a similar bistimulational response involving the hearer's reaction to the *speaker's action*, which may be vocal, manual or other behavior (the auxiliary stimulus) and the thing talked about (the adjustment stimulus). . . .

Furthermore, language is referential action in which the speaker *refers* to, and the hearer is *referred* to, some object, person or situation. Of course, an individual can talk to himself, or to put it another way, he can serve as his own auxiliary stimulus, and if he should talk to himself about himself, he also functions as the adjustment stimulus in such a situation. Typically, however, language is interpersonal and communicative."

N. H. Pronko, "Language and Psycholinguistics: A Review," *Psychological Bulletin* (May, 1946), pp. 226-227.

ly involves a speaker, a hearer, and an object or event, two or all three of these may be combined in one individual. People frequently talk to themselves, either about outside objects or about themselves. Thus, in thinking, arguing with himself, or soliloquizing, the speaker may establish a communicative situation within the limits of his own organism. In any event, speech is more than mere stimulation and response; it is communicational.

Speech science is close to psychology and shares many problems and methods with its sister discipline. Discriminative behavior is involved in both areas, but speech properly confines its study to that discriminative behavior occurring in communicative situations, i.e., situations which are interpersonal and referential. Speech likewise is close to sociology, since communication occurs only in interpersonal or social situations. But again, speech problems are those concerned with referential action which occurs on the level characterized by the term *communication*.

The material in this diagram suggests certain comments concerning proper research techniques in speech science. In the first place, each discipline tends to regard those below it as "basic sciences," and to view the ones above, if the truth were told, with suspicion. This has led to some tendency, in speech as elsewhere, to believe that any technique or method borrowed from a level of less complexity is, by that fact, "more scientific." Truly adequate scientific study, however, demands that problems and observations deal with the complexities existing on each level, whether the processes are demonstrated in a stream of electrons or a stream of people; whether the sample be a collection of molecules in a chemical compound or a collection of listeners in an audience.

The criterion of accuracy in research, therefore, is not found through adoption of, or comparison with, the practices and methods pertaining in an adjacent or even so-called "basic" area. Although each discipline may learn much of interest and value from its neighbors, definitive answers to its basic questions are obtained only on its own level through techniques designed to observe the relationships existing on that level. An experiment in physics, for example, no matter how well designed or conducted, will not give an appropriate answer to an essentially psychological problem. Again, an embezzlement may be studied on any of the lower levels with perhaps some gain in knowledge. But it is *embezzlement* only on a social level, and in a set of social relations that distinguishes between the mine and the not-mine. Similarly, a discussion may be observed physically as the action of forces and levers or as variations in sound or light waves, or perhaps chemically in terms of hormones. It may be studied biologically as neural currents or as "muscles moving," or psychologically in terms of motivation, emotions, or adaptive behavior. But it is a discussion only on the level in which the relationships represent interpersonal communication.

These statements in no way imply that a specialist in one area shall ignore the knowledge and methods in a neighboring field; such isolation is inimical to scholarship. They simply suggest that no student solves his own problems by laboring in his neighbor's vineyard or using his neighbor's tools.

Speech science, in short, is not a subject-matter concept nor transplanted data or methods. Rather it is a type of knowledge and a method of obtaining knowledge by observation and generalization on the communicative level.

Within the limits of speech science we may observe forces, vibrations, and changes in structures as well as the more complex behavior of organisms, provided we define our problems and observations within the realm of referential behavior. Because of the observations involved, problems in voice production, for instance, will seem close to physics or biology, and problems in voice training, involving observations of more complex behaviors, may appear nearer psychology. The science of speech has a wide range in its concern with referential human action, in whatever technical or artistic form that behavior may be manifested.

III. Experimental Psychology of Speech

The title "Psychology of Speech" is used widely and, if one may generalize on empirical evidence, somewhat ambiguously. The location of speech and of psychology in the Schema of the Sciences, however, establishes a point of reference. With psychology as defined concerned with discriminative responses, the psychology of speech represents the study of, or organized information concerning, those discriminative responses which occur in referential and communicative situations. The psychologist, properly ranging his field, may observe discriminative processes and behaviors wherever they occur. The introduction of the qualifier *speech*, however, limits the student to interpersonal situations involving communication.

Although the psychology of speech, like the field of speech as a whole, is far from a one-method area of investigation, the effect of the word *experimental* is to limit this discussion of problems and methodology to one particular approach. The experimental study of the psychology of speech requires that all problems be susceptible to experimental investigation through arrangement and control of conditions.

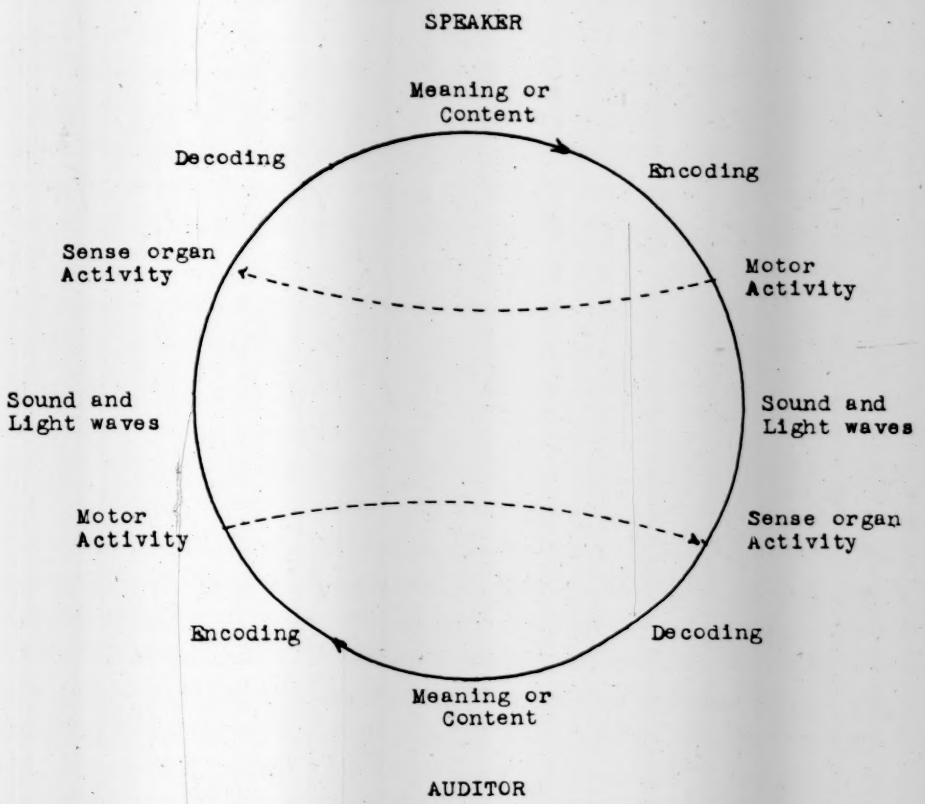
1. Problems in the Experimental Psychology of Speech.

One real difficulty in the formulation of problems for the experimental psychology of speech is interposed by the very paucity of problems already stated. Speech has borrowed both problems and methods from its neighbors, but their application has been restricted. Whole areas of speech not only lack stated problems, but have neither precedent nor guidance in the planning of experimental research. Yet the opportunity exists to formulate hypotheses and establish observations at any point on the so-called communicative cycle where discriminative behaviors occur.

Even more, the experimentalist should add lines (dotted in Figure II) to the conventional cycle to indicate that autostimulation on the part of both speaker and hearer serves as an area for research as well as complicates the behavior under investigation. Through his awareness of his own response as speaker or hearer, the participant in a communicative process modifies the total experimental situation. This reconstitution of stimulus is a distinct and as yet inadequately considered source of problems in speech.

Ambiguity of many current terms and names interposes another obstacle to problem formulation and to the adequacy and accuracy of subsequent investigations. Confusion and even disagreement have been fostered in the field of speech by the continuing assumption of an intervening "mind" and by the traditional use of explanatory constructs such as consciousness, emotion, attitude, etc. This difficulty may be lessened, however, by more frequent use of the operational definition as it is used widely in the sciences. This principle of

FIGURE II—THE COMMUNICATION CYCLE



defining, as formulated by Bridgman in 1927,[13] provides for definition by means of the operations through which observations are made and data gathered; the meaning of a concept is limited by the operations required to observe and measure the phenomenon in question.[14]

This form of definition is a fortunate and efficient substitute for the older attempts to define in terms of absolute entities. The student of experimental speech should attempt to define *emotion*, for example, not as an inherent entity nor as an intervening mental mechanism, but in terms of the operations necessary either to produce the behavior or to recognize it and distinguish it from other forms of response. Emotion as response, operationally speaking, is a name given to a certain form of behavior which observers recognize on the basis of established criteria.[15] In spite of a long tradition to the contrary in

[13] P. W. Bridgman, *The Logic of Modern Physics* (New York: The Macmillan Company, 1927).

[14] "Operationism may be defined as the practice of talking about (1) one's observations, (2) the manipulative and calculational procedures involved in making them, (3) the logical and mathematical steps which intervene between earlier and later statements, and (4) *nothing else*."

B. F. Skinner, "The Operational Analysis of Psychological Terms," *Psychological Review*, LII (1945), 270.

[15] The nature of these criteria may be indicated by the following description: highly energized behavior involving extensive areas of the body and carrying indications of activity of both striped and smooth muscles and of glandular activity.

speech, a greater use of operational definitions is indicated for adequate study.

A. *Methodological problems.* The experimental psychology of speech has a primary need for critical methodological inquiries, for studies proposing and establishing techniques of experimentation particularly adapted to communicative behaviors. Too few areas in speech at present profit from the application of the experimental method to their critical problems; too few opinions and beliefs in speech are subject to experimental testing. Any extension of experimentation to wider fields will depend, however, on methods of control and observation adapted to speech problems as they occur on the communicative level. The following list contains only a few of the more pressing needs but suggests basic researches.

(1) Increased quantification or dimensionalization of stimuli and responses in the communicative process. Although any of several methods, speculative as well as scientific, may be used to name or define units of measurement, this mere naming is not sufficient for scientific work. Quantification or dimensionalization depends on the experimental demonstration of a consistency of variation between the phenomenon and the unit of measurement. Scientific data imply not only the expression of a unit of measurement in numbers or words, but also, an indication of a direct ratio of unit to behavior. Such relationship may not be assumed or taken for granted, but must be demonstrated.

(2) Devising and establishing the validity and reliability of measuring instruments of the mechanical, verbal, or paper and pencil variety. These instruments are needed for use on both stimuli and responses to increase the range and accuracy of the sense organs of the observer and particularly to further the quantification of measurement.

(3) Exploration of appropriate sampling techniques for speech. Since few, if any, speech problems can deal with a total population, adequate sampling is demanded for generalization and prediction. Size of sample and method of selection, i.e., accidental, random, purposive, or stratified, are as important in speech as in any other discipline.[16] Furthermore, an experiment in speech cannot be on the level of physics, chemistry, or even biology; it must be on the communicative level. Hence, control in speech experiments must come mainly through selection of subjects, that is, through sampling. In general, speech must balance its inability to control the background of its subjects, as well as all the complexities of the communicative situation, by careful observation or pretesting of its sample subjects, or else by selection of subjects for known experience, abilities, and attributes.

B. *Process problems.* The experimentalist in speech has considerable responsibility for the formulation of hypotheses to test existing opinions concerning speech processes and behaviors. During its long life speech has accumulated diverse beliefs and assumptions, many of them from speculative or authoritarian sources. Efficiency in speech performance and in pedagogical practice demands the scientific testing of the tenability of these accumulated traditions. The following areas, with many others, constitute a distinct challenge to the experimentalist in speech.

(1) Learning; the variation in response of the organism observed over a period of time. Techniques of assign-

[16] Although modern statistical techniques assist in the ultimate appraisement of the sampling, this critical aid is limited to information concerning random or chance errors. Constant or biased errors avoid statistical detection.

ment of tasks, principles of habit formation in speech, comparison of trial and error with insight procedures, are some of the broad areas of interest to the teacher of speech. Learning in speech involves at least the following groups, each followed implicitly by *et cetera:*

(a) Skills of voice, articulation, pronunciation, vocabulary.

(b) Skills of perception, thinking, reasoning.

(c) Skills of reproduction of previously experienced material (memory), including retention by audiences.

(d) Skills of emotional adjustment and control, including both the diminution of undesirable emotional behaviors for greater speech effectiveness and the increase of the desirable emotional responses for greater appreciation and value in the artistic phases of speech.

(2) Aesthetic preferences and judgments; evaluative responses and appreciations. These responses are influenced not alone by artistic objects and situations, but also by learned standards, social pressures, and habits.

(3) Attitudes and opinions; tendencies to respond in certain ways (attitudes) and expressions of those tendencies (opinions). Most of the scientific studies of attitudes and opinions have been, by basic design, empirical. These studies frequently establish a high degree of coincidence or correlation, but experimental work alone can justify generalizations implying causal relation.

(4) Attention; behavioral signs of extensity or intensity of selective response. Long held as an "intervening psychic mechanism," this aspect of speech response has been given treatment of the speculative variety, with too little experimental investigation of the fluctuations in response of the organism as they may be occasioned by internal and external stimulation.

(5) Motivation; a name for an inferred process of the organism applied on the basis of observed changes in performance, mucular tension, or energy output. Casual observation and speculation have given speech a body of traditional teaching, much of which assumes intervening inherited entities to account for the observed performances. Experimentation on a behavioral basis is greatly needed for accurate and usable knowledge in the field.

(6) Social control; the extension in time or space of the response of the hearer beyond the immediately stimulating situation. Through an experimental approach, speech may avoid the confusion of coincidence and causality which has clouded at least some of the generalizations stated in this area.

2. Sources and kinds of data.

Data for the experimental testing of speech hypotheses may be gathered either from the subject's observation of himself or from the experimenter's observation of the subject. Gathering data by the former method constitutes *introspection,* or the *introspective method;* by the latter, *observation of behavior* or the *behavioral method.*

Both these sources are used, necessarily, in the experimental psychology of speech; the two sources supplement each other. Frequently the introspective method is questioned as possessing less validity and reliability, and doubts are raised concerning the wisdom of its use. The critics urge that this method allows only one person to observe the process and thus prevents the comparison of observations which is a measure of scientific accuracy. The real reason, however, for the current and unwarranted reluctance to use the introspective method seems to be the memory of its earlier use within the now outmoded theoretical framework of psychological atomism.

The introspective method is needed in observation of speech behavior to extend the observations beyond the reach of the behavioral method. In the absence of introspective data supplied by the subjects, the incompleteness of the generalizations may tempt the experimenter to gain "understanding" by projecting his own personal introspections into the interpretation of the data—a totally unnecessary inaccuracy.

Whether they are gathered by the introspective or the behavioral method, all data for the experimental psychology of speech are in terms of the end results of a process. Whether these end results are observed by the subject or by the experimenter, they are in terms of the activity of the organism. Intervening processes are only inferred, if considered at all. Although we have perfect liberty to assume the existence and even the nature of the intervening processes, we must realize that we leave the realm of science at the point of such assumption.

> Generalizing, every scientific description consists of the organization of two or more variables. Velocity in general may be described as a ratio of s and t according to the formula $v = ds/dt$. . . . In stating the simple law of the lever the interrelation of four variables is required: $l_1\ m_1 = l_2\ m_2$.
>
> Whence are these variables derived? All scientific records and descriptions constitute arrangements and constructions. This is as true of the most elementary symbolization of phenomena as of the most elaborate theoretical descriptions or explanations. The question, therefore, arises: Are the variables derived from operations upon the crude or preanalytic data, or are they imposed upon the original events on the basis of tradition? Physicists claim that they have rid themselves of anthropomorphic forces or causes in favor of the distribution of energies in variously organized systems of masses and motions. In psychology, unfortunately, some of the variables have often been taken as nonnatural—that is, nonspatiotemporal substances, processes, forces, or principles. Doubtless, the significance of field theory in any science consists in its serving as a technique for excluding nonexistent and nonnatural factors. . . .
>
> The elimination of mental or psychic variables from psychological description is only one step in field theory development. Another is the exclusion of internal principles. . . .
>
> Examples of internal principles in psychology are exceedingly numerous—for instance, native intelligence, instinct, hereditary individual differences, motivation, and all the powers ascribed to the brain and other structures of the nervous system. Psychology and biology appear to have been dominated by internal principles to a much greater extent than the physical sciences. . . .[17]

In the field of speech, the assumption of the existence of intervening processes has misled observations and given information with questionable predictive value. Even more, the belief in the causative influence of "intervening psychic mechanisms" not only has brought error but has interfered with the design of experimental techniques. In the experimental psychology of speech, the data are gathered through the observation of the end results of a process.

Data gathered by such observation may be either of two kinds, quantitative or qualitative. In spite of some disagreement concerning the nature and relative value of these two types, both are necessary for the complete description of communicative behavior. Briefly, quantitative data are those which can be expressed in quantities: How many, how much, how long, how many errors were made, what was the amplitude of the muscular contraction, how intense was the pain? Qualitative data, in contrast, give information concerning qualities or attributes: What is the response like, is it familiar, is it pleasant, is it an awareness of blue, of pain? The traffic light on the corner, for instance, can be described quantitatively as a light with a dominant wave length of not less than 624 millimicrons and a purity and per-

[17] J. R. Kantor, "Current Trends in Psychological Theory," *Psychological Bulletin*, XXXVIII (1941), 31-33.

cent of not less than 100.[18] The fact that we stop, however, is due to our qualitative observation that it is "red" and is decidedly familiar. Student actors memorize a script and report a familiarity with the material (qualitative) but they differ in the number of times each must repeat the lines for adequate learning, the number of errors made in rehearsal, and the amount retained at the end of a month (quantitative). In general, qualitative data tend to show the ways in which human beings respond or are alike, and thus describe human nature; quantitative data tend to show individual differences. Both are useful for experimental work in speech.

The availability of quantitative facts concerning either a stimulus or a response in no way implies a different behavior or a distinct mode of observation. This availability means simply that the process under consideration, to use a technical term, has been dimensionalized.[19] That is, previous observations have demonstrated that its variations are reflected consistently in variations of some characteristics or units of measurement, which may be expressed in numbers or words, or by any other indications of quantity. Although some scientists rigidly insist on numberizing all dimensions, and succeed in so doing on their level of study, fortunately for the field of speech it is possible to use words alone to locate points along the dimension for quantitative observations.[20]

In the immediate past, unfortunately, the desire for at least the appearance of objectivity has tended to over-emphasize the search for quantitative data and has raised the implication that qualitative data are less "scientific." Most scientific areas, however, admit problems in which restriction of the study to quantitative data is impossible or non-productive. Moreover, quantitative data alone sometimes are insufficient. Quantitative findings alone may be meaningless; and the experimenter, lacking the background supplied by qualitative data, is tempted to insert his own interpretations to "explain" or summarize the results. Frequency tabulation of speech responses or audience reactions, however objective, may well lose significance unless interpreted in the light of qualitative data concerning the experiences represented in the problem. To know that the light is "red" to the subject may be as important as to know that it has a wave length of 624 millimicrons.

Data for the experimental psychology of speech should thus be obtained through both the introspective and the behavioral methods, and may be either quantitative or qualitative or both, as the problem may indicate. But in any event, the observations are to be made on the end results of a process. The facile assumption of an intervening mechanism, a relic of pre-scientific speculation, has no place in the speech field.

[18] Quantitative definition of colors for luminous signals, Red: "The dominant wave length of not less than 624 millimicrons and the purity in per cent shall not be less than 100. The integral transmission of glass in per cent shall not be less than 10."

American Standards Association, *Manual on Uniform Traffic Control Devices for Streets and Highways* (Washington, D. C.: American Association of Highway Officials, November 7, 1935), p. 146. By courtesy of Mr. Z. A. Faulkner, City Traffic Engineer, Evanston, Illinois.

[19] "When any given phenomenon can be demonstrated reliably (consistently) to vary in amount with respect to some specific characteristic, we have a *dimension*." Underwood, *op. cit.*, p. 7.

[20] "Successive steps from ordinary verbal description to measurement might be (a) the description of events as same or different, (b) statement of direction of differences, (c) amount of differences estimated in approximately equal units, as in the rank order scheme, and (d) amount of difference stated in more nearly equal or proportionately sized units, as in the absolute scale methods of rating."

Robert H. Seashore, *Experimental Methods in Psychology* (mimeographed), p. 44.

3. Methods.

Any extensive listing of specific experimental methods is unnecessary. No particular methods are unique to speech problems; experimental design involves the same basic patterns in all sciences: control of conditions for the repetition and variation of stimuli. Likewise, the cautions demanded for assurance of validity and reliability, although varying in detail according to the complexity of the process studied, follow conventional procedures in all scientific work.

A comment or two concerning the basis for selection of methods, however, may not be amiss. Although many textbooks present the various methods as applied to certain conventional problems, the title of the problem does not determine the method. Problems are named, quite generally, according to the time, place, and purpose of the observation and hence may vary widely from study to study. If we think of a man making a speech, for example, as being stimulated to make the speech, we may call it a problem in motivation; if we look at him as having the skill to do it, a problem in learning; if we study his choice of words or images, it may well be a problem in aesthetic preferences. If we go even farther and think of the speech as a stimulus operating over time and space, it is a study in social control or memory, depending on the response we select for observation.

Nor are methods determined by the experimenter's relative interest in the subject or the stimulus. Data obtained by observations of discriminative responses may be generalized to apply either to the subject or to the stimulus. For the former, one subject is involved, and the accuracy of the observation is established through repetitions of the stimulus. For generalizations concerning the stimulus, however, multiple subjects are used, and the final statement is derived from the records of all the responses. Thus collecting color choices from one subject may lead to the generalization, "He likes green," but gathering them from many may indicate, "Green is a preferred color." Similarly, obtaining remembered material from a student gives information concerning his memory or listening skill, and the responses of many combine to estimate effectiveness of preparation. Emotional reactions of one student show his likes and dislikes; reactions of many indicate favorite poems or stimulating speeches.

Choice of specific methods is determined primarily by the kind of stimuli and responses available to the experimenter or selected by him for particular attention. Are the stimuli quantified or non-quantified? Have the probable responses been so dimensionalized that the measurements may be in terms of definite numbers or words, or will the data be more of the qualitative variety? Again, what type of response does the experimenter wish to observe; overt or implicit; the manual activity of setting a dial, marking a ballot or making a gesture; or the body-wide reaction of performance or emotionality?[21]

An attempt to present a complete catalogue of experimental situations in speech would be presumptuous, if not foolish. The following listing, therefore, suggests only the more common experimental methods and the investigative areas in which they may be used.

Some problems in speech permit con-

[21] For discussions of the selection of methods on the basis of the stimuli and responses involved see the following: Charles S. Meyers. *A Textbook of Experimental Psychology* 3rd. ed. (New York: Longmans Green and Co., 1928). Leo Postman and James P. Egan, *Experimental Psychology: An Introduction* (New York: Harpers, 1949). Underwood, *op. cit.*, provides an excellent discussion of distinct value to the student of speech.

siderable quantification of both stimulus and response. In problems of this type, for example, the stimulus is a tone of physically measurable intensity or pitch, or a light of known intensity or color with standard hue and brightness. Speech also may employ the number of upward or downward glides, the number of words in a sentence, rate of speaking, the measurable prosodical elements, plus many other quantitative aspects of communication. In turn, the subject makes a numerically or verbally measurable response.

Two commonly used experimental methods in such situations are those of Average Error and Limits. The method of Average Error receives its name because the final datum usually is expressed as the mean of the fluctuations in response which the subject shows in a series of trials. In essence, the method consists of repeatedly presenting the subject with a standard stimulus and asking him to match or reproduce the stimulus by means of a specific and measurable physical act or performance, such as drawing a line, manipulating a dial, repeating sentence rate, or imitating inflections or pronunciations. This method, through its indication of the size of both constant and variable errors, is particularly useful for estimates of the discriminative ability of the subject or, with many subjects, for testing the clarity or intelligibility of speech sounds.

A second method, useful in the same circumstances but for slightly different purposes, is that of Limits. This method uses a stimulus of gradually changing magnitude to find a point at which it no longer arouses a response (absolute threshold), or the point at which it is just distinguishable from a standard stimulus (difference threshold).

A third method, likewise used for the determination of thresholds, is that of Constant Stimulus. For absolute thresholds, each trial presents a constant stimulus and the subject is asked to report on its presence or absence. For difference thresholds, the subject judges whether the second of a pair of stimuli is greater or less than the first. This method, like the two preceding it, is useful for communicative problems involving the absolute or difference thresholds of the sense organs, the discriminative ability of judge or teacher, or the intelligibility of speech under controls.

Frequently, however, the desired responses cannot be measured in physical units and must be expressed or recorded in psychologically equal units through the method of Equal Appearing Intervals. This method provides for the adoption or establishment of units which appear (or are) psychologically equal for the quantification of the data. In speech, this method is useful for the study of attitudes and opinions and for judgments of likes and dislikes.

The preceding methods have implied that the stimuli are quantified and measurable in precise units, a situation not universal in the field of speech. Of frequent use, therefore, is the method of Paired Comparisons involving the presentation of two stimuli with instructions to the subject to judge which has the greater amount of a given characteristic. That is, each stimulus of a given group is compared individually with every other stimulus in that group; hence the name. By this method, the experimenter secures measurements of color and form preferences, effectiveness of speakers, pleasant and unpleasant reactions to voices and modes of speaking, vigor of emotional appeals, or reactions to "loaded" words. A tabulation of the ranks obtained by each stimulus in each of its comparisons can determine its location relative to all other stimuli in the group.

This method is best used when the number of stimuli is small and particularly when the two members of the pair can be presented simultaneously. Successive presentation of the two is possible, however, if they are sufficiently short to avoid variable errors due to shifts of attention, lapse of memory, and fatigue.

The Rank Order method presents a group of stimuli and asks the subject to rate them from high to low on the basis of the characteristic being studied. This method is typical of the "speech contest" situation, but may be used for data concerning discriminative responses of almost any type: clarity or effectiveness of various forms of composition, audibility or understandability of speeches under varying conditions, and reactions to such matters as bodily action, vocal variety, or audience contact.

A final method to be mentioned, though not the completion of the list of possible procedures, is that of Absolute Judgments. With this method, the subject is presented with a single stimulus and renders a judgment. The experimenter may call for such terms as suit his purposes: good or bad, pleasant or unpleasant, understandable or garbled, or A, B, or C. Since this method involves a single stimulus and a single absolute judgment on the part of the subject, it represents the least amount of quantification. Yet its use gives much valuable data, particularly in the exploratory stages of new problem areas.

IV. Summary

This discussion of speech and science has proceeded on the general premise that the human being is a living, adaptive organism, that he has sufficient complexity of structure to be aware of his own behavior and to achieve control through that awareness; thus he shows discriminative responses. Speech, as a total research area, is concerned with the referential or communicative type of these discriminative responses.

The material has dealt mainly with definitions and distinctions for the major purpose of locating speech science and the experimental psychology of speech within the general framework of scientific method and knowledge. To take full research advantage of this location, speech needs greater use of operational definitions, stricter limitation of its observations to the end results of a process, and avoidance of the non-scientific tendency to insert the observer's own assumptions into generalizations.

Scientific skills and the "scientific attitude" purposely have received scant attention. Preachment, after all, will neither establish the scientific attitude nor inculcate accuracy of observation. The scientific attitude, operationally defined, is a habit of performance built through repeated acts that meet the criteria of accuracy; the scientific attitude comes only through doing.

In brief, the aim and point of this discussion has been to stress research in speech. In speech, as in all other areas, the pedagogue is aware of three levels of study and teaching for college students. The underclassman studies and is taught ready-made answers based largely on the authority of the instructor or the text book. The upperclassman, more given to independent study, learns the technique of compiling answers by summarizing information obtained by others and reported in the literature. The graduate student, however, learns the methods of finding his own new data and answers for ever-changing questions. The scientific study of speech is a method of finding data on the complex problems of communicative behavior, a method that may be used with profit in wider areas.

RAMUS AND ENGLISH RHETORIC: 1574-1681

Wilbur Samuel Howell

DURING the nineteenth and early twentieth century Peter Ramus was recognized as little more than a minor personality of the Renaissance. Those who had heard of him at all would have known that he took a vociferous part in the sixteenth-century reform of the liberal arts, and that he was author of a system of logic which had great popularity for a generation or so after his death. He would also have been remembered, of course, as one of the Protestant martyrs in the massacre of St. Bartholomew's Day in 1572. But aside from these titles to a place in history, he did not figure largely in our grandfathers' thoughts of the past, possibly because as philosopher and humanist he was greatly overshadowed by his older contemporary Erasmus and by such giants of the next generation as Descartes, Bacon, and Hobbes. True, his importance was stressed by his biographers, the chief of whom declared that Ramus' *Dialectique* as published in 1555 was the most significant philosophical work in the French tongue prior to Descartes' *Discours de la Méthode*.[1] Not very many persons of the last hundred years, however, have taken that declaration seriously, or if they have, it has been construed as a reflection, not upon the intrinsic merit of the *Dialectique*, but upon the lack of merit in the possible competitors.

Scholarship has recently begun to credit Ramus with a much larger influence upon his times than was usually acknowledged early in the present century. Beginning in 1936 with Hardin Craig's *The Enchanted Glass*, and continuing in 1939 with Perry Miller's *The New England Mind* and in 1947 with Sister Miriam Joseph Rauh's *Shakespeare's Use of the Arts of Language* and Rosemond Tuve's *Elizabethan and Metaphysical Imagery* a sharp new interest in Ramus has been developing; to come upon articles about him in the learned journals is no longer a rarity.[2] Thus far this new interest has been confined primarily to Ramus as an influence behind the great literary figures of the English Renaissance and the Puritan revolution. His specific relation to the history of logic and rhetoric in England

Wilbur Samuel Howell, Associate Professor of Public Speaking at Princeton, is author of The Rhetoric of Alcuin and Charlemagne *(Princeton, 1941),* Problems and Styles of Communication *(New York, 1945), and* Fénelon's Dialogues on Eloquence *(Princeton, 1951). He held a Guggenheim Fellowship in 1948-1949 for research in rhetoric, poetics, and logic from 1530 to 1900. He is at present a Fellow of the Huntington Library and is completing a book in the field of his Guggenheim award.*

[1] C. Waddington, *Ramus (Pierre de la Ramée) sa vie, ses écrits et ses opinions* (Paris, 1855), p. 106. This fine biography followed by seven years the same author's Latin biography of Ramus, *De Petri Rami Vita, Scriptis, Philosophia* (Paris, 1848), published under the name of Waddington-Kastus. See also C. Desmaze, *P. Ramus Professeur au Collège de France sa vie, ses écrits, sa mort 1515-1572* (Paris, 1864). The best English life is by F. P. Graves, *Peter Ramus and the Educational Reformation of the Sixteenth Century* (New York, 1912).

[2] See, for example, N. E. Nelson, "Peter Ramus and the Confusion of Logic, Rhetoric, and Poetry," *The University of Michigan Contributions in Modern Philology*, No. 2 (April, 1947); P. A. Duhamel, "The Logic and Rhetoric of Peter Ramus," *Modern Philology*, XLVI (February, 1949), 163-171.

In connection with the recent interest in Ramus, the following two books ought also to be mentioned: W. G. Crane, *Wit and Rhetoric in the Renaissance* (New York, 1937); and D. L. Clark, *John Milton at St. Paul's School* (New York, 1948).

has not been traced out in detail as a subject of major concern in its own right. Nevertheless, the historian of rhetoric and logic must be grateful for these recent studies of Ramus. Among the ones just enumerated, for example, Sister Miriam Joseph Rauh has done much to indicate the true effect of the Ramists upon English rhetorical and logical theory in the age of Shakespeare; and Perry Miller is responsible for the best account in print of Ramus' influence in the teaching and practice of disputation in the New England of the seventeenth century.

In this essay I should like to characterize in round terms Ramus' relation to English rhetoric in the period between 1574 and 1681. The beginning and end of a man's vogue in the history of ideas cannot usually be given precise dates; but even so, those which I have selected in the present case are at worst not wholly haphazard, and at best will do moderately well, if not too rigid a significance is attached to them. I cannot pretend to do more here than to offer a few of the salient considerations that belong to my subject, not only because my space is limited, but also because the subject is complex and the relevant material enormous. A mere outline, however, may perhaps have value if it sheds light upon what happened to rhetoric at a time of curious interest in the history of our cultural tradition. It does not seem in every way an exaggeration to say that the period between 1574 and 1681 witnessed the death of the medieval world and the birth of the modern world—a vital statistic as important in the history of rhetoric as in the history of science or theology or art. The educational reforms of Ramus in France during the fifteen forties and fifties are certainly not as important a reaction against scholastic rhetoric and logic as was Bacon's *Advancement of Learning* a half-century later. Indeed, Ramus is to be counted among those who sought by reform to prolong rather than to end the influence of the medieval outlook. But what he did explains much that would otherwise seem capricious in Renaissance rhetoric. Furthermore, his reforms establish the terms in which the transition from the ancient to the modern theory of communication is best understood.

II

During his lifetime Ramus sponsored a revision in educational method; its chief feature was his insistence that the liberal disciplines should exist as separate and independent entities—as departments rigidly defined and jealously divided from one another. However far knowledge may be departmentalized in the modern university, and one subject isolated from its nearest of kin, our procedure in this regard is indulgent and halfhearted in comparison with Ramus'. For he would not allow one subject to overlap another in any particular. Early in his career as teacher of the liberal arts, he began to view with distaste the requirement that students in their course in rhetoric must master the subjects of invention, disposition, style, memory, and delivery, after the fashion recommended in the rhetorical treatises of Cicero and Quintilian, while at the same time those students in their class in dialectic must master again the subjects of invention and disposition, after the fashion inherited from the dialectical treatises of Cicero and Aristotle. True, rhetorical invention and disposition were not exactly equivalent in sixteenth-century education to dialectical invention and disposition, any more than they were in the ancient Greek and

Roman world.[3] But Ramus was less concerned about the possibilities of legitimate differences between rhetoric and dialectic in respect to invention and disposition than he was about the general untidiness of having two important arts share the same subject matter, as if neither could be said to have precise scientific limits of its own. Moreover, he probably thought it a waste of time for students to learn invention and disposition twice over, once in their course in rhetoric and once in dialectic. Accordingly he devised a critical principle, which came to be called the law of justice, and he interpreted it to mean in part that each liberal discipline must keep to its own subject matter, must share no doctrine with a sister discipline. This critical principle, applied to dialectic and rhetoric, meant that the former assumed natural custody over invention and disposition, while the latter as naturally assumed custody of style and delivery. Memory, the fifth part of ancient rhetoric, was detached completely by Ramus from its association with that subject, and was made a kind of indirect corollary of the doctrine of dialectical disposition.[4] As for grammar, the companion of dialectic and rhetoric in the program in liberal arts, Ramus gave it jurisdiction over etymology and syntax, and excluded from it any precepts with a rhetorical or dialectical bearing.

Having departmentalized the liberal arts so completely that no trace of one remained in any of the others, Ramus proceeded to occupy himself with the proper subject matter of each. He devised two other critical principles, later known as the law of truth and the law of wisdom, and these he used as criteria for deciding what principles to include in any liberal art, and what organization those principles should have. The law of truth required any principle in any liberal discipline to be universally true. The law of wisdom, in its application to the problem of giving the proper arrangement to a learned treatise, required the principles of any liberal discipline to be ordered in relation to their generality or particularity, the first place being given to general principles and subordinate places to particular statements, even as in the logical proposition general predicates went with general subjects, and so on.[5]

Ramus' own specialty throughout his life was dialectic, which to him was synonymous with logic.[6] His most famous work in this field was the *Dialectique* of 1555, upon which, as we have seen, his French biographer bestows high praise. The *Dialecticae Libri Duo*, a Latin version of the *Dialectique*, appeared at Paris in 1556, and it became the medium through which Ramus' dialectical system was made known to England and all Europe. Both of these works are severely reduced and schematic formulations of Ramus' earlier writ-

[3] A discussion of the differences between the inventional method of ancient dialectic and ancient rhetoric is found in the present author's *The Rhetoric of Alcuin and Charlemagne* (Princeton, 1941), pp. 33-64.

[4] For a statement of the Ramist view of the distribution of the five parts of ancient rhetoric between that discipline and dialectic, see *Petri Rami Professoris Regii, & Audomari Talaei Collectaneae Praefationes, Epistolae, Orationes* (Marburg, 1599), pp. 15-16.

[5] Ramus gives an explanation of these three critical principles in the *Dialectiqve de Pierre de la Ramee* (Paris, 1555), pp. 84-85. These principles are emphasized repeatedly by Ramus in his voluminous writings, and the more important passages in which he treats them are indicated in the present author's *Fénelon's Dialogues on Eloquence a Translation with an Introduction and Notes* (Princeton, 1951), pp. 8-9.

[6] See *P. Rami Regii Professoris Dialecticae Libri Duo* (Paris, 1574), p. 5. His exact words are: "Dialectica est ars bene disserendi: eodemque sensu Logica dicta est."

ings on dialectic.[7] Both works define dialectic as the art of disputing well, and indicate that dialectic and logic are the same thing. Both works divide dialectic into two parts, invention and disposition. Both works, in treating these two parts, proceed to subdivide each, to subdivide the subdivisions, to elaborate each topic briefly, to provide illustrations from classical authors, and to mark every shift of subject matter with a transitional formula. Both works make invention consist ultimately of ten major subject-predicate relations, these being conceptualized as basic patterns into which the subject and predicate of all logical propositions fall, and as seats or places where all proof dwells. Both works treat disposition by emphasizing how propositions, syllogisms, and whole discourses are put together. Finally, both works are exemplars of what came to be standard procedure in treating any subject by the Ramist method—they are divided by twos and mainly subdivided by twos, with the result that bifurcation is everywhere in evidence as a structural principle. This sort of structure Bacon later disparaged as Ramus' "uniform method and dichotomies."[8] Nevertheless, Bacon himself in the same breath praises Ramus for his three laws; and, as Wallace points out, he was doubtless influenced in organizing the *Advancement of Learning* by Ramus' general theory of disposition.[9]

Although Ramus wrote two lengthy treatises in criticism of the rhetorical systems of Cicero and Quintilian, he left to his friend and colleague Audomarus Talaeus, or Omer Talon, the task of reducing rhetoric to a subject matter and organization that would parallel his own *Dialectique* or *Dialecticae Libri Duo*. Talaeus' *Rhetorica*, first published at Paris in 1544 as the *Institutiones Oratoriae*, and republished once in French and many times in Latin in the next hundred years, was the result.[10] Talaeus defines rhetoric as the art of speaking well, and divides it into two parts, style and delivery. He subdivides style into the tropes and the figures. He subdivides delivery into voice and gesture. The technical names of the tropes and figures and the basic types of voice and gesture are his foundation terms, and these are anchored to illustrations from standard classical authors. His complete dedication to his master Ramus is everywhere in evidence in his treatment of his subject. He makes his work read as if it were an exact continuation of the *Dialecticae Libri Duo*. In fact, these two works, as treatises on four of the five major terms of Ciceronian dialectic and rhetoric, blend together as neatly as they would if they were by a single author.

[7] His earliest work on dialectic was the *Dialecticae Institutiones* or *Dialecticae Partitiones* (Paris, 1543). His *Aristotelicae Animadversiones* (Paris, 1543) also dealt with dialectic and gained bulk with successive editions, becoming finally *Scholarvm Dialecticarvm, sev Animadversionum in Organum Aristotelis, libri* XX (Frankfurt, 1581). Out of these treatises came the *Dialectique* of 1555 and the *Dialecticae Libri Duo* of 1556.

[8] See J. Spedding, R. L. Ellis, and D. D. Heath, *The Works of Francis Bacon* (Boston, 1860-1864), IX, 128; II, 434. Bacon makes this remark in the *De Dignitate et Augmentis Scientiarum*, which was published in 1623 as an expanded Latin version of the 1605 edition of the *Advancement of Learning*. In the *Advancement of Learning* he criticises Ramus for having introduced, not the "uniform method and dichotomies," but the "canker of Epitomes." *Ibid.*, VI, 294.

[9] K. R. Wallace, *Francis Bacon on Communication and Rhetoric* (Chapel Hill, 1943), p. 140.

[10] For information about the first edition and the French version of Talaeus' *Rhetorica*, the present author relies upon the article on Talon in the *Biographie Universelle, Ancienne et Moderne* and that in the *Nouvelle Biographie Générale*.

References to Talaeus' *Rhetorica* in the present paper are understood to designate the following edition: *Avdomari Talaei Rhetorica e P. Rami Praelectionibus observata*, ed C. Minos (Frankfurt, 1582).

III

Ramus' dialectic was given its first English translation in 1574 by Roland MacIlmaine, a young Scot, recently graduated from St. Andrews, where Ramus' teachings had already gained a foothold. That same year MacIlmaine brought out the first Latin edition of Ramus' dialectic to be published on English soil.[11] These two works may be taken to mark the official beginning of Ramus' vogue in England. That MacIlmaine was a convert to Ramism, and an apostle with a sense of dedication to his task as translator and editor, is clearly seen in the preface to his translation, "The Epistle to the Reader." He speaks with special warmth of Ramus' three laws, which he explains as follows:

> The first is, that in setting forthe of an arte we gather only togeather that which dothe apparteyne to the Arte whiche we intreate of, leauing to all other Artes that which is proper to them, this rule (which maye be called the rule of Iustice) thou shalt see here well obserued. . . .[12]
> The seconde document (which diligently is obserued in this booke) is that all the rules and preceptes of thine arte be of necessitie tru, whiche Aristotle requirethe in the seconde booke of his Analitikes and in diuerse chapiters in his former booke. . . .[13]
> The third documente which thou shalt note herein obserued, is, that thou intreate of thy rules which be generall generallye, and those whiche be speciall speciallie, and at one tyme, without any vaine repetitions, which dothe nothing but fyll vp the paper. For it is not sufficient that thou kepe the rule of veritie and iustice, without thou obserue also this documente of wisedome, to dispute of euery thing according to his nature. . . .[14]

Now at the very time when MacIlmaine was thus introducing Ramus to English readers, there was already in existence a naturalized English system of dialectic and rhetoric quite like that which Ramus had attacked in his own country. This English system had found its fullest expression in the works of Thomas Wilson. In 1551 Wilson published in London *The rule of Reason, conteinyng the Arte of Logique*, the first English work on this subject. Two years later he brought out at the same place *The Arte of Rhetorique*, the first complete statement in English of the rhetorical system that owes its fundamental terminology to the *Rhetorica ad Herennium*, to Cicero, and to Quintilian.[15] Wilson made no distinction between logic and dialectic. He declared, indeed, that "they are bothe one."[16] He treated dialectic under the headings of disposition and invention, but rhetoric to him possessed these same two headings and the additional ones of style, memory, and delivery. Thus the distinctive feature of his system as a whole was that he followed Cicero in permitting dialectic and rhetoric to overlap in the

[11] Little seems known of MacIlmaine. The records of the University of St. Andrews indicate that he matriculated there in 1565 and was confirmed bachelor of arts in 1569 and master of arts in 1570. See J. M. Anderson, *Early Records of the University of St. Andrews* (Edinburgh, 1926), pp. 164, 165, 273.

MacIlmaine's translation has the following title page: The Logike of the Moste Excellent Philosopher P. Ramus Martyr, Newly translated, and in diuers places corrected, after the mynde of the Author. Per M. Roll. Makvlmenaeum Scotum, rogatu viri honestissimi, M. Aegidij Hamlini. Imprinted at London by Thomas Vautroullier dwelling in the Blackefrieres. Anno. M. D. LXXIIII. Cvm Privilegio.

His edition of Ramus' Latin dialectic has the following title page: P. Rami Regii Professoris Dialecticae Libri Dvo. Exemplis omnium artium & scientiarum illustrati, nō solùm Diuinis, sed etiam mystisis, Mathematicis, Phisicis, Medicis, Iuridicis, Poëticis & Oratoriis. Per Rolandum Makilmenaeum Scotum. Londini, Excudebat Thomas Vautrollerius. 1574. Cum Priuilegio Regiae Maiestatis.

Waddington, *op. cit.*, p. 396, indicates that it was the famous Scottish humanist George Buchanan who introduced Ramism at St. Andrews.

[12] R. MacIlmaine, *The Logike of the Moste Excellent Philosopher P. Ramus Martyr* (London, 1574), p. 8.

[13] *Ibid.*, p. 9.

[14] *Ibid.*, p. 10.

[15] For an exact statement of the sources of Wilson's *Rhetorique*, see R. H. Wagner, "Wilson and his Sources," *QJS*, XV (1929), 525-537.

[16] *The rule of Reason* (London, 1551), sig. B. 2 vo.

region of invention and disposition, and that he made rhetoric consist of the five parts it had traditionally had since the youth of Cicero. To be sure, Wilson committed what to Ramus was the heresy of allowing dialectic and rhetoric to duplicate each other in important areas of subject matter. But heresy or no, Wilson's system was well established in England by 1574, his *Rule of Reason* having received six and his *Rhetorique* five editions by that date.

One year before Wilson published his *Rule of Reason*, and three years before he published his *Rhetorique*, an English schoolmaster named Richard Sherry brought out at London a little book called *A Treatise of Schemes and Tropes*, the first work on this subject in the English language. I mention Sherry because the title of his work might suggest that he deserves credit as the first English expounder of the rhetorical system of Talaeus, and thus as an earlier Ramist than MacIlmaine. Actually, however, Sherry is not to be classed as a Ramist. He belongs, instead, to the same tradition that produced Thomas Wilson. Sherry wrote on the tropes and figures, not as a Ramist dealing with the first part of rhetoric, but as a traditionalist dealing with the third part. One obvious evidence of this intention is that the text of his book has the following head: "Schemes and Tropes. A briefe note of eloquciō, the third parte of Rhetoricke, wherunto all Figures and Tropes be referred."[17] No Ramist would have written these words, for Ramism, as I have shown, allowed rhetoric only two parts. Nor would a Ramist have admitted, as Sherry does later on in his book, that some of the figures belonged to grammar as well as to rhetoric,[18] for this admission causes these two arts to overlap in a way not consistent with Ramus' law of justice. The reader of Sherry's treatise will find that he acknowledges his sources to be Peter Mosellanus, Erasmus, Quintilian, Cicero, Linacre, Aristotle, and Rudolph Agricola. Now Agricola was one of the strongest influences behind Ramus, as the latter admits.[19] But even so, there is not a close connection between Sherry's *Treatise of Schemes and Tropes* and the first part of the rhetorical system that Talaeus devised under the rigid prescription of Ramus.

The collision between Thomas Wilson's English theory of dialectic and rhetoric and the Ramist theory as edited and translated by MacIlmaine and his successors resulted in a complete victory for the French invader. Only one edition of Wilson's *Rule of Reason* appears to have been published after 1574. His *Rhetorique* was given three printings in the fifteen eighties, but thereafter one looks in vain among English rhetorics for evidence of its influence. Ramus' influence is everywhere. Let us examine some of its manifestations.

MacIlmaine's translation of Ramus' dialectic was given a second edition in 1581, no doubt in response to a steadily growing interest in the new system. Three years later an event of some importance occurred: Ramus' dialectic and Talaeus' rhetoric appeared together in an English translation for the first time. Dudley Fenner was responsible for this work, and he called it *The Artes of Logike and Rethorike*. It was given a second edition in 1588. This second edition acknowledges Fenner to be the author, whereas the first had had no author's name on the title page. Neither

[17] R. Sherry, *A Treatise of Schemes and Tropes* (London, 1550), sig. B 1 ro.

[18] *Ibid.*, sig. B 5 ro, D 7 vo.

[19] *P. Rami & A. Talaei Collectaneae Praefationes, Epistolae, Orationes*, p. 67. See also Waddington, *op. cit.*, p. 385.

edition makes reference to the fact that the work is a translation of the main heads of Ramus and Talaeus, nor is either of these two sources mentioned anywhere in Fenner's abridgment. Fenner probably realized that all literate Englishmen of that period would recognize the doctrine for what it was, and would be inclined only to question the propriety of his making it available to those who read no Latin, or of his daring to introduce some changes into its well-known terminology. At any rate, his preface "To the Christian Reader" defends himself at some length against these two charges, and in the process makes a full explanation of the alterations he had ventured to make in the doctrine as it had come to him. He does not regard his sources as something he is obliged to follow word by word and line by line until everything is rendered into English. He does not scruple to abandon the classical illustrations of Ramus and Talaeus, and to substitute passages from the Bible in their stead. But he must be counted a translator nevertheless, as a comparison of his text with that of his two sources will confirm at once.

In the very year of the second edition of Fenner's translation, Abraham Fraunce brought out at London in two separate volumes *The Lawiers Logike* and *The Arcadian Rhetorike*. The first of these works is a self-acknowledged translation of the major points of Ramus' *Dialecticae Libri Duo*, with some English commentary, and with illustrations, not from the standard classical authors cited by Ramus, but from writings on the English law and from Spenser's *The Shepheardes Calender*. In his preface "To the Learned Lawyers of England, especially the Gentlemen of Grays Inne," Fraunce remarks that it is now seven years since he began to meddle with logical meditations. He continues:

> I first began, (when I first came in presence of that right noble and most renowmed [*sic*] knight sir Philip Sydney) with a generall discourse concerning the right vse of Logike, and a contracted comparison betweene this of Ramus and that of Aristotle. These small and trifling beginnings drewe both him to a greater liking of, and my selfe to a further trauayling in, the easie explication of Ramus his Logike.[20]

Later in the preface Fraunce talks of the controversy between Aristotelians and Ramists as if it were the liveliest topic of the day. He addresses himself to the Aristotelians in comforting words:

> Touching the gryefe you conceaue for the contempt of Aristotle, it is needles and vnnecessary: for, where Aristotle deserueth prayse, who more commendeth him then Ramus? VVhere he hath too much, Ramus cutteth off, where too little, addeth, where anything is inuerted, hee bringeth it to his owne proper place, and that according to the direction of Aristotle his rules.[21]

Fraunce's *Arcadian Rhetorike*, which contains no explanatory preface and no acknowledgment of its sources, is a translation of Talaeus' *Rhetorica*, so like Fenner's in respect to doctrine that even a casual inspection of the two works would lead one to look for their common origin.[22] Fraunce's translation, however, is more complete than Fenner's, the latter having omitted Talaeus' treatment of voice and gesture as being "not yet perfecte" and "vnnecessarie to be translated into Englishe."[23] Moreover, where Talaeus had drawn his examples from classical authors, and Fenner his from the Bible, Fraunce depends for his upon such ancients as Homer

[20] A. Fraunce, *The Lawiers Logike* (London, 1588), sig. ¶ 1 ro.

[21] *Ibid.*, sig. ¶¶ 3 ro.

[22] For a careful discussion of the relation between *The Arcadian Rhetorike* and Talaeus' *Rhetorica*, see *The Arcadian Rhetorike by Abraham Fraunce*, ed. E. Seaton (Oxford: Published for the Luttrell Society by Basil Blackwell, 1950), pp. IX-XVIII.

[23] [D. Fenner], *The Artes of Logike and Rethorike* ([Middelburg], 1584), sig. E 1 vo.

and Virgil, and such moderns as Sidney, Spenser, Tasso, Guillaume de Salluste du Bartas, and Boscán Almogaver.

MacIlmaine, Fenner, and Fraunce, as translators of Ramus' *Dialecticae Libri Duo*, had three successors in England during the seventeenth century. These were Samuel Wotton, Thomas Spencer, and Robert Fage. Wotton's translation, which was published at London in 1626, appeared under the name and with the assistance of his father Antony, who many years before had been a pupil at Cambridge of Sir William Temple, one of the early English Ramists. The title page of this work reads as follows:

The Art of Logick. Gathered out of *Aristotle*, and set in due forme, according to his instructions, by *Peter Ramus*, Professor of *Philosophy* and *Rhetorick* in *Paris*, and there Martyred for the Gospell of the *Lord Iesus*. With a short Exposition of the Praecepts, by which any one of indifferent *capacitie, may with a little paines*, attaine to some competent knowledge and vse of that noble *and necessary Science*. Published for the Instruction of the vnlearned, by Antony Wotton. London Printed by I. D. for *Nicholas Bourne*, and are to be sold at his shop at the *Exchange*. 1626.[24]

Thomas Spencer's translation of Ramus appeared two years later, with a title page that describes its author's purpose in these words:

The Art of Logick, Delivered in the Precepts of *Aristotle* and *Ramvs*. Wherein 1. The agreement of both Authors is declared. 2. The defects in *Ramus*, are supplyed, and his superfluities pared off, by the Precepts of *Aristotle*. 3. The precepts of both, are expounded and applyed to vse, by the assistance of the best Schoolemen. By Tho: Spencer. London Printed by *Iohn Dawson* for *Nicholas Bourne*, at the South entrance of the *Royall Exchange*. 1628.

The popular appetite for Ramus seems to have been very large in these years; for Robert Fage's translation appeared soon after the two just mentioned, its material being set forth in the form of a dialogue, and its dedicatory letter being addressed to the author's uncle, Bestney Parker, the apparent inspirer of the enterprise. Its title page reads:

Peter Ramus of Vermandois, The Kings Professor, his Dialectica in two bookes. Not onely translated into English, but also digested into questions and answers for the more facility of understanding. By R. F. *Gent*. London. Printed by W. J. 1632.

It is the dedicatory letter, by the way, which identifies R. F. as "Ro. Fage." An interesting additional fact about this translation of Ramus, as Professor J. Milton French has recently pointed out, is that it appears later on in the century without benefit of its author's name in Edward Phillips' *Mysteries of Love and Eloquence*.[25]

Wotton, Spencer, and Fage were intent upon making Ramus available to readers who knew no Latin. Alexander Richardson, a contemporary of these translators, had the same general purpose. His *The Logicians School-Master: or, A Comment vpon Ramvs Logicke*, which appeared first at London in 1629, and was reprinted there with additions in 1657, is not a translation; but it does offer a systematic comment in Latin-studded English upon its own version of the Latin text of the *Dialecticae Libri Duo*, and thus it would serve particularly to help those whose accomplishments in Latin were developing recessive characteristics.[26]

While these popularizers were busy with English versions of Ramus, scholars were bringing out successive editions

[24] The preface "To the Reader" discusses the nature of the collaboration between father and son in the preparation of this translation. For other details about the two, see the sketch of Anthony Wotton in the *Dictionary of National Biography*.

[25] J. M. French, "Milton, Ramus, and Edward Phillips," *Modern Philology*, XLVII (November, 1949), 82-87.

[26] The present author has seen the 1657 edition of the *Logicians School-Master*, but not the 1629 edition. The 1657 edition contains a commentary on Talaeus' *Rhetorica*.

of the Latin text of the *Dialecticae Libri Duo,* often accompanied by Latin commentaries. In the century between 1574 and 1674, England appears to have produced at least eleven learned derivatives of Ramus' masterpiece, seven of which would be counted as annotated texts, three as Latin paraphrases, and one as a Latin rhetorical version of Ramus' theory of dialectical invention. Of particular interest among these is John Milton's Latin edition and commentary.[27] The Latin rhetorical version of Ramus' theory was made by one of the most ardent of the English Ramists, Charles Butler. In his *Oratoriae Libri Duo,* Butler takes Ramus' doctrine of the places, the doctrine, that is, of the ten subject-predicate relations, and makes it suffice for a discussion of rhetorical invention. "These brief and methodical precepts concerning the places or kinds of arguments," he says as he sets them forth, "are supplied from Peter Ramus, whose singular acuteness in rebuilding the Arts I am never able to admire enough; and they are not so much assembled in part as adopted in full."[28] In thus giving the places of invention a share in the theory of oratory or rhetoric, Butler comes dangerously close to violating Ramus' law of justice, as the earlier Ramists had construed it; but he appears undisturbed by that fact.

As for Talaeus' rhetoric, it too was popular in England for more than a hundred years after Dudley Fenner first translated it. Its earliest edition in Latin at an English press appeared in 1597, the editor being none other than the Charles Butler whose admiration for Ramus we have just noticed.[29] Butler republished his work the following year, and it continued to hold its popularity for the next half-century.[30] Its orbit of influence was the public school. By 1612 it was beginning to attract the attention of schoolmasters as a work which, while not yet well known, served admirably to acquaint schoolboys with the intricacies of the new rhetoric of Talaeus. So in that year John Brinsley, an English teacher, addressed himself to his less experienced colleagues in this wise:

> For answering the questions of Rhetoricke, you may if you please, make them perfect in Talaeus Rhetoricke, which I take to be most vsed in the best Schooles. . . . Claudius Minos Commentary may bee a good helpe to make Talaeus Rhetoricke most plaine, both for precepts and examples. . . . Or in stead of Talaeus, you may vse Master Butlars Rhetoricke, of Magdalens in Oxford, printed in Oxford . . . being a notable abbridgement of Talaeus. . . . It is a booke, which (as I take it) is yet very little knowne in Schooles, though it haue beene forth sundry yeares. . . .[31]

[27] The title page reads as follows: Joannis Miltoni Angli, Artis Logicae Plenior Institutio, Ad *Petri Rami* Methodum concinnata, Adjecta est Praxis Annalytica & *Petri Rami* vita. Libris duobus. Londini, Impensis *Spencer Hickman,* Societatis Regalis Typographi, ad insigne *Rosae* in *Caemeterio, D. Pauli.* 1672.

Other editors, and the dates and places of their editions in England, are as follows: MacIlmaine, London, 1574; Beurhusius, London, 1581; Scribonius, London, 1583; William Temple, Cambridge, 1584; anonymous, Cambridge, 1640; William Ames, Cambridge, 1672. Reissues of some of these editions did much to supplement the influence of Ramus.

The three Latin paraphrases of Ramus' dialectical doctrine are by Beurhusius *(De P. Rami Dialecticae Praecipvis Capitibvs Disputationes Scholasticae,* London, 1582) and by William Ames *(Demonstratio Logicae Verae,* Cambridge, 1646, and *Theses Logicae,* Cambridge, 1646). The *Demonstratio Logicae Verae* is included as commentary in Ames' edition of the *Dialecticae Libri Duo* referred to above.

[28] C. Butler, *Oratoriae Libri Dvo* (Oxford, 1629), sig. L 1 ro. Translation by present author.

[29] This work bears the following title: *Rameae Rhetoricae Libri Dvo. In vsvm Scholarvm.* Oxoniae, Excudebat Josephus Barnesius, 1597. The preface is signed by Carolus Butler and dated May 5, 1593.

[30] This edition is entitled *Rhetoricae Libri Dvo,* Ramus' name being no longer at the head of the work.

[31] [J. Brinsley], *Ludus Literarius: or, The Grammar Schoole* (London, 1612), pp. 203-204. The commentary of Minos is mentioned above in the present article, note 10.

The popularity of Butler and Talaeus continued on and on in the circle of teachers, though possibly not among pupils. Fifty years after Brinsley recommended these two authors, another English teacher, giving advice to a new generation in his profession, indicated that Talaeus was still the supreme authority in the field of schoolboy rhetoric, and that Butler's abridgment of Talaeus was still remembered. This teacher was Charles Hoole. Under the date of 1659 he remarked:

> And to enter them in that Art of fine speaking, they may make use of *Elementa Rhetorices*, lately printed by *Mr. Dugard*, and out of it learn the Tropes and Figures, according to the definitions given by *Talaeus*, and afterwards more illustrated by *Mr. Butler*.[32]

IV

The evidence I have been giving to show the vogue of Ramus and Talaeus in England from 1574 to 1681 is without exaggeration only a small fraction of the entire evidence available on this subject. I do not feel, however, that I should go further into the matter at this time. Perhaps I may point to one interesting sample of the evidence that remains, if only to show what the subject promises. At any rate, this sample well deserves a place in my present story.

Most students of English rhetoric know that Thomas Hobbes made two contributions to that field, one an abridged translation of Aristotle's *Rhetoric*, and the other, a curious little work on the tropes and figures. The latter was first published under Hobbes' name in 1681 as *The Art of Rhetorick*. Hobbes' abridgment of Aristotle had been published earlier as *A Briefe of the Art of Rhetorique*, but it too appeared in 1681 in company with the work on the tropes and figures, its particular title in that edition being *The Whole Art of Rhetorick*.[33] Hobbes had died two years before, leaving to a publisher, William Crooke, any of his manuscripts worth printing. Crooke pledged himself publicly to exercise great care in dealing with those manuscripts. He said:

> I will be so just to his Memory, that I will not print any thing but what is perfect, and fitted for the Press. And if any Book shall be printed with his Name to it, that hath not before been

[32] C. Hoole, *A New Discovery Of the old Art of Teaching Schoole*, ed. E. T. Campagnac (Liverpool and London, 1913), "The Masters Method," p. 132.

[33] The title page of the work in which these treatises first appear together is as follows: The Art of Rhetoric, with a Discourse of The Laws of *England*. By *Thomas Hobbes* of *Malmesbury*. London, Printed for *William Crooke* at the Green Dragon without *Temple-Bar*, 1681.

The two treatises on rhetoric appear first in this volume and extend from p. 1 to p. 168. The *Discourse of the Laws of England* appears next and is separately paged from p. 1 to p. 208.

Hobbes' abridgment of Aristotle, as it is printed in this volume, runs from p. 1 to p. 134. The work on the tropes and figures, which is divided into nine chapters, and is followed by a little section on Sophistry and Sophisms, runs from p. 135 to p. 168. For purposes of the present discussion, no distinction need be made between the nine chapters and the following section, for the latter has the same origin as the former.

The abridgment of Aristotle was published many years before 1681, the date probably having been 1637. The undated title page of the first edition runs as follows: A Briefe of the Art of Rhetoriqve. Containing in substance all that Aristotle hath written in his Three Bookes of that subject, Except onely what is not applicable to the English Tongue. London Printed by *Tho. Cotes*, for *Andrew Crook*, and are to be sold at the black Bare in *Pauls* Church-yard.

The date of 1637 is probable, as the *Short-Title Catalogue* indicates *s. v.* Aristotle, because of the entry of this title in the Stationers' Registers on Feb. 1, 1636, i. e., 1637, where the author's name is given as "T. H." See E. Arber, *A Transcript of the Registers of the Company of Stationers* (London and Birmingham, 1875-1894), IV, 372.

In the nineteenth century Hobbes' abridgment was reprinted in company with Theodore Buckley's translation of Aristotle's *Rhetoric*. The title page of the third edition of Buckley's work (London, 1847) calls Hobbes' abridgment "An Analysis of Aristotle's *Rhetoric*, by Thomas Hobbes." Actually, this "Analysis" is nothing but the original "Briefe," as Buckley indicates in his preface.

printed, you may be confident it is not his, unless Printed for William Crooke.[34]

These words were written just one year before Hobbes' abridgment of Aristotle and the little work on the tropes and figures appeared in print together under William Crooke's auspices, accompanied by a preface which assures us that both works are genuine and are being published from Hobbes' own true copies as many of his works had not been. Thus was Hobbes' claim established to the work on the tropes and figures, and no one, so far as I know, has ever questioned it. The work, for example, was treated as one of the authentic English writings of Hobbes in the careful edition prepared by Sir William Molesworth between 1839 and 1845.[35] It has struck more than one as unusual that a man like Hobbes should have written a treatise confining rhetoric to the tropes and figures, and should at the same time have translated Aristotle's *Rhetoric*, which he is said to have regarded as "the most accomplish'd work on that Subject, which the World has yet seen, having been admir'd in all Ages, and in particular highly approv'd by the Father of the Roman Eloquence, a very competent Judge."[36] The fact is, however, that the work on the tropes and figures is not by Hobbes at all. It is Dudley Fenner's English translation of Talaeus' *Rhetorica*. How Fenner's translation got itself published under Hobbes' name two years after the latter's death from a copy that William Crooke would accept "as bearing the Image and Inscription of that great Man Mr. *Hobbes*"[37] is a mystery which I have not yet been able to solve. But it is not a mystery that the mistake should have been undetected in 1681, for by that time Fenner's work was not remembered at all, and a treatise on the tropes and figures by Hobbes could have been accepted without too much question as an indication of the latter's interest in the dominant rhetorical lore of the seventeenth century.

V

A theory of communication based upon Ramus' dialectic and Talaeus' rhetoric contains the major terms of classical Roman dialectic and rhetoric, and thus it is a mistake to suppose that Ramus was anti-classical in his influence. His theory of communication should be regarded instead as an attempt to prolong the life of important routines in the classical doctrine. Ramus simplified the ancient lore of invention so that ten clear-cut subject-predicate relations remained out of the mass of material involved in the places of dialectic and rhetoric. He also simplified the ancient lore of *elocutio* so that only the tropes and figures remained out of the elaborate Latin theory of rhetorical style. His reform had the virtue of removing from the classical system some of the tautologies that had embarrassed the best Roman writers; but this improvement was obsolete almost as soon as its advantages had given Ramus the title of leading educator of this time. It became obsolete because it tended to separate the investigative responsibilities of speakers and writers from their presentational responsibilities, at a moment in history when social pressures were at work to bring these responsibilities together. Fenner had put Ramus' dialectic side by side with Talaeus' rhetoric in the

[34] *Considerations upon The Reputation, Loyalty, Manners, & Religion, of Thomas Hobbes of Malmsbury*, Written by Himself, By way of Letter to a Learned Person (London, 1680); Crooke's words as quoted are at the end of a short preface, "The Bookseller's Advertisement. To the Readers."

[35] *The English Works of Thomas Hobbes of Malmesbury*, ed. W. Molesworth (London, 1839-1845), VI, 511-536.

[36] T. Hobbes, *The Art of Rhetoric* (London, 1681), sig. A 4 ro.

[37] *Ibid.*, sig. A 3 ro.

same volume, and thus had dramatized the close relation of each to the theory of communication, as Ramus and Talaeus were always at great pains to do. But after Fenner's attempt to keep the two arts together, they began to drift apart, and this drift was accentuated by Ramus' very success in separating them so completely in the realm of theory. As a result, the investigative functions so necessary to the practice of communication began to diverge from the presentational functions, as if one set of men could do the thinking for society, and quite another set, the speaking. And these presentational functions, as focused in the concepts of style and delivery, tropes and figures, voice and gesture, became empty routines as soon as they lost contact with the intellectual content of their times.

Thus Talaeus' rhetoric, with its exclusive emphasis upon these routines, had increasingly less and less to say to the brave young science of the seventeenth century, whereas that science meanwhile wanted nothing so much as a theory of communication suitable to the transfer of experimental knowledge from scientist to scientist and from scientist to public. Thomas Sprat's *History of the Royal-Society of London*, published in 1667, shows us with amazing clarity that, when scientists came to the point of discoursing upon their experiments, they knew they were facing a rhetorical problem, and they knew they could find no help in the rhetorical theory of their time. In disgust Sprat says:

> Who can behold, without indignation, how many mists and uncertainties, these specious *Tropes* and *Figures* have brought on our Knowledg? How many rewards, which are due to more profitable, and difficult *Arts*, have been still snatch'd away by the easie vanity of *fine speaking*? For now I am warm'd with this just Anger, I cannot with-hold my self, from betraying the shallowness of all these seeming Mysteries; upon which, *we Writers*, and *Speakers*, look so bigg. And, in few words, I dare say; that of all the Studies of men, nothing may be sooner obtain'd, than this vicious abundance of *Phrase*, this trick of *Metaphors*, this volubility of *Tongue*, which makes so great a noise in the World.[38]

In order to avoid this sort of rhetoric, the Royal Society built a rhetoric of its own, in which we can see the trends of the future, even as in Talaeus we see the reflection of the past. In the following words Sprat describes what the scientists of the Royal Society did to counteract Talaeus' teachings:

> They have therefore been most rigorous in putting in execution, the only Remedy, that can be found for this *extravagance:* and that has been, a constant Resolution, to reject all the amplifications, digressions, and swellings of style: to return back to the primitive purity, and shortness, when men deliver'd so many *things*, almost in an equal number of *words*. They have exacted from all their members, a close, naked, natural way of speaking; positive expressions; clear senses; a native easiness: bringing all things as near the Mathematical plainness, as they can: and preferring the language of Artizans, Countrymen, and Merchants, before that, of Wits, or Scholars.[39]

Here we see pressures developing in society to render the rhetoric of tropes and figures obsolete, even as similar pressures were acting at the same time to make the dialectic of invention and disposition inadequate. If we looked at the condition of the pulpit towards the end of the seventeenth century, we could see other pressures exerting a similar influence upon the theory of preaching. How all these pressures conspired to create a new logic and a new rhetoric is a story that must be told at another time. But when it is told, it will, I believe, be in accord with the facts only if it is presented as the account of a large cultural reaction to the neo-scholasticism of Ramus and Talaeus.

[38] T. Sprat, *The History of the Royal-Society of London* (London, 1667), p. 112.
[39] *Ibid.*, p. 113.

NEED OF A UNIFORM PHONETIC ALPHABET

John S. Kenyon

THE gratifying and rapid advancement made by organized American teachers of speech in the recognition of the fundamental importance of a phonetic basis for our science and our art makes it now unnecessary to defend that basis. You fully accept the literal truth of the statement of a distinguished British headmaster and school inspector, George Sampson, that "A teacher of speech untrained in phonetics is as useless as a doctor untrained in anatomy." So we may well give attention to one of the tools of our trade—the phonetic alphabet. Many problems of this alphabet have already been discussed and in part solved. I venture to say that there is at present no more important aspect of those problems than a practical uniformity.

I do not deny the value of experimenting with various phonetic alphabets. It is great fun to see how few symbols can logically represent the sound systems of a given dialect. Loosely-called "broad transcription" in which roman [a] stands for the [æ] sound in *hat*, and the same [a] with length-sign [a:] for the [ɑ] sound in *father*, or roman [o] for the "short *o*" sound in *bottle*, and [o:] for the sound in *all*, has of late dominated English transcription in *Le Maître Phonétique*, supposed to be *The Phonetic Teacher*, to the confusion of readers who have been accustomed to associate only one sound with each phonetic letter. One result of such variation is that *The Phonetic Teacher* has largely lost its original purpose and become of little practical use to elementary students of phonetics.

If we confine our choice of symbols to the prevailing types of American and British English it is seductively tempting to reason that the common letter [a] should represent the extremely frequent vowel sound in *hat* rather than use the Old English symbol [æ] for that sound. But then we must change our habits of transcription when we need [a] to represent a vowel intermediate between that of *hat* and that of *father*, which is heard in certain important types of cultivated American English, Northern British, Scottish, and Anglo-Irish, and in numerous modern European languages, as German, French, Italian, etc., besides many important stages in the history of English. In IPA usage [æ] had become virtually fixed with the phonic value of the vowel in *hat*, and [a] with the value in the various languages just mentioned, and the two symbols are better kept so. To use the familiar letter [a] in place of the (at first) less familiar [æ] is in the long run penny wise and pound foolish. Trained phoneticians can make these quick mental shifts, but they confuse and discourage the elementary student.

A great hindrance to the more general use of the phonetic alphabet in teaching and in the numerous popular discussions of pronunciation in newspaper "columns" is this lack of uniform practice. Teachers and writers of English who ob-

Mr. Kenyon (Ph.D., Harvard, 1908) is Professor Emeritus of English at Hiram College. He is the author of American Pronunciation *and (with the late Thomas A. Knott) of* A Pronouncing Dictionary of American English. *This paper is adapted from one read at the annual convention of the Speech Association of America, December 30, 1950.*

serve our varying and often contradictory practices can hardly be blamed for regarding phonetic symbols as confusing and remote from daily interests. So Mencken cannot perhaps be greatly censured for his astonishing statement that the current popular dictionary symbols are "simpler" than the international phonetic alphabet. A friendly note to Mencken on the point brought this reply: "I am not as violently opposed to phonetic alphabets as you seem to think. What I object to are the differences between them. I never pick up a new book on pronunciation without encountering novelties. This makes for dreadful confusion."

One of the qualifications of a good phonetic alphabet is that it should be as simple as practicable. For the consonant symbols, I assume that those of the IPA found in the *Pronouncing Dictionary of American English (PDAE)* and in *American Pronunciation (AP)*,[1] are satisfactory. Whether to use [hw] or inverted *w* [ʍ] for the more usual American pronunciation of *whale* may be settled by the user, since IPA symbols are available. I will only mention that in my own speech the first two phonemes in *whale* are [h] and [w], with glottal friction (extremely brief) followed by no friction in [w]. If it were voiceless *w*, there must be labial friction or else voiceless *w* would be completely silent, for voiced *w* has no audible sound but voice. It must be remembered that [h] always takes the mouth position of the following sound. So the common spelling *wh* is not so unreasonable after all, since one part of the articulation of [w] (lip-rounding) does begin the *wh* sounds.

Simplicity suggests unit symbols for all consonants except the affricates [tʃ] and [dʒ] (logically ligatured except for convenience in printing and typewriting), in which both elements are necessary, and in English must be repeated when doubled as in *Dutch cheese* [dʌtʃ tʃiz] (contrast Italian *Boccaccio* [-'kattʃo]), though the two elements form one phoneme.

Likewise unit symbols are best for all the vowels except the stable diphthongs [aɪ, aʊ, ɔɪ, ɪu, ju]. The diphthongs [eɪ, oʊ] have long been called "imperfect," "partial," or "half diphthongs," and the diphthongs [ɪi] in *see* and [ʊu] in *two* belong to the same group. The discovery of the phoneme principle revealed the true nature of these, which formerly had only been seen through a glass darkly. For in English no word will be changed to another or destroyed by substituting monophthongal [e] *(fate)* for diphthongal [eɪ] *(day)*, or monophthongal [o] *(note)* for diphthongal [oʊ] *(go)*, or monophthongal [i] *(seat)* for diphthongal [ɪi] *(see)*, or monophthongal [u] *(boot)* for diphthongal [ʊu] *(two)*, or vice versa. But the substitution of any of the stable diphthongs [aɪ, aʊ, ɔɪ, ɪu, ju] for any monophthong may change or destroy meaning, as: [sit-saɪt, sɪt-sɪut, ret-raʊt, send-saʊnd, ræt-raɪt, hʊt-haɪt, pɔz-pɔɪz, roz-raʊz, wʊd-waɪd, fud-fɪud, bɔd-baʊd, 'medʒɔ-'medʒaɪ, nʌn-naʊn], etc. So the phoneme principle warrants the use of the unit symbols [e, o, i, u] to imply either monophthong or diphthong. This usage has sometimes been misunderstood to ignore the diphthongal pronunciation, but is now practiced by several linguists and phoneticians.[2] The suggested use of unit symbols of course implies no objection to using the corresponding diphthong symbols for the special illustration of the phonetic nature of the sounds, for the symbols are available; but for

[1] 6th-10th edd.

[2] For fuller discussion see *American Pronunciation*, 10th ed., §§ 85, 261-263.

general transcription they are not necessary, and single letters are much simpler.

The sound-value of the symbols should be primarily phonic rather than phonemic, though they may be also phonemic in most cases. This statement must not be understood to imply hostility to strictly phonemic systems. It simply means that our chief occupation is with elementary students, and our principal dealings are with questions of cultivated usage. There are distinctions important to symbolize, in order to acquaint students with their phonetic nature, that are not regarded as phonemic. For instance, it is commonly held by linguists that syllabic consonants, as [n̩] in *cotton* [kɑtn̩], [l̩] in *battle* [bætl̩], [ŋ̩] in *bag and baggage* [bæg ŋ bægɪdʒ] are phonemically identical with [ə] plus [n, l, ŋ], i.e., [-ən, -əl, -əŋ]; but it is clear that [kɑtn̩, bætl̩, bæg ŋ bægɪdʒ] are in standard usage, while no native English speaker would say [kɑtən, bætəl, bæg əŋ bægɪdʒ]. A foreign student learning to say the latter from transcription would be heard to speak with an accent.

Again, some linguists regard the vowels in *run* [rʌn] and in the last syllable of *saffron* [sæfrən] as allophones of one phoneme. The practice of some linguists of using the symbol [ə] (both symbol and sound for convenience called *schwa*) to represent the whole /ʌ/ phoneme has difficulties for practical transcription. If schwa is used to symbolize the phoneme in numerous monosyllables that occur in both stressed and unstressed forms, as [sʌm-səm, bʌt-bət, dʌz-dəz, mʌst-məst, ʌs-əs], etc., an accent-mark must always be used on the stressed form, as ['səm-səm], although other monosyllables with any full vowel would naturally have no accent-mark, as [sin, tɪn, nem, mɛn, ræn, pɑnd, lɔn, mod, stʊd, fud] but (with accent-mark) ['ʃəv, 'tən, 'frənt, 'fləd]. So this use of schwa must include the convention that stressed schwa invariably must be marked with an accent while all monosyllables with other full vowels than [ʌ] would be unmarked. And the student must never forget this convention contrary to usual practice in order to transcribe thus or to read such transcription. The same difficulty would follow if a length-sign were used instead of an accent-mark.

Whether it is accentuation, length, or vowel quality that is distinctive, the word *some* is distinctive by its two forms in the following expressions otherwise identical: (singular number) [sʌm dʒɛntlmən də'rɛktɪd mɪ tə ðə ples], and (plural number) [səm dʒɛntlmən də'rɛktɪd mɪ tə ðə ples]. The great convenience, indeed the practical necessity, of using both [ʌ] and [ə] for phonetic and speech work, will, I believe, induce speech teachers to keep both symbols rather than use one phonemic symbol. It is more important to the aims of most of us teachers to know about a number of interesting distinctions between stressed [sʌm] and unstressed [səm] than to possess the knowledge that the two vowels may belong to the same phoneme.[3]

The same observations equally apply to the pairs of symbols [ɝ] and [ɚ] and to [ɜ] and [ə], the latter in Eastern and Southern. Another example of the inadequacy for our purposes of purely phonemic transcription is seen in the variants of the [aʊ] diphthong in parts of the South and of Canada, where we find the positional allophones [æʊ] and [ʌʊ] (among others) of the /aʊ/ phoneme. Phonemic transcription must ignore this variation, though it has local and social importance.

In considering a phonemic alphabet for general use in transcription, we must remember that different dialects, sometimes different persons in the same

[3] See *ibid.*, p. 110, note at *some*.

dialect, have different phonemic systems in their speech. Thus in the speech of some southerners [a] and [aɪ] belong to the same phoneme, as in (singular) [waɪf] but (plural) [waːvz], while in parts of New England they are sharply distinguished, as in [laɪf] and [laf] *(laugh)*. Bloch and Trager emphasize that their phonemic analysis in *Outline of Linguistic Analysis* is based (and that tentatively) on a particular regional American dialect.[4]

Linguists fully recognize the legitimacy of both phonemic and phonetic observation and transcription. Bloch and Trager say:

> There are certain purposes for which phonetic [*vs.* phonemic] transcription is genuinely useful. One such purpose is the comparison of closely related dialects. . . . Very often the pronunciation of one region or locality differs from that of another in ways which involve no corresponding differences in structure (phonemic differences); and in order to represent the characteristic regional or local features of pronunciation, [one] must use a purely phonetic transcription.[5]

Allophones must always be represented by symbols with phonic values. These are usually enclosed in square brackets [ ] or vertical bars | |, while phonemic symbols are enclosed in diagonal bars / /. If symbols are printed in boldface type, only the phonemic symbols need be enclosed (in diagonal bars).

In the present enlightened stage of the best teaching of speech, especially public speech, it is hardly necessary to emphasize the extreme importance of gradation—of attention to the differences in vowel quality between stressed and unstressed syllables or monosyllables. I would call attention to the sound observations on this point by the late Professor Ida C. Ward of the University of London quoted in my article "The King's English."[6]

In his book *Language* the late Professor Leonard Bloomfield writes: "Phoneticians often use special symbols for the weakened vowels, but this is unnecessary, since the differences are not distinctive, but depend merely upon the unstressed position."[7] On Bloomfield's principle that the same symbol should be used for both stressed and unstressed vowel, I quote:

> However valuable for linguistic analysis, a system that writes the same symbol in stressed and unstressed positions in teaching that aims to enlighten the student on current cultivated pronunciation tends directly to defeat one of the most necessary and difficult achievements—his understanding of vowel and consonant gradation in its bearing on normal cultivated speech. Every teacher knows that a major difficulty is to lead the student to realize that the vowel in the last syllable of *moment* is not phonically the same as in the first of *mental*. A system of transcription that declares to his eye that they *are* the same creates the same obstacle to his understanding that is now found in the ordinary alphabet.[8]

It is of course idle to claim that a phonic transcription reveals the actual sounds of language. Not only does it not show the transition sounds, but it does not systematically and specifically show the allophones of speech. And in point of fact such transcriptions as we commonly use are also chiefly phonemic insofar as they represent distinctive sounds with a few exceptions of the sort I have mentioned. Bloch and Trager well state the function of phonetic as contrasted with phonemic symbols: "In general, the value of a phonetic symbol is a group or class of sounds, containing an indefinite number of more or less noticeably different members. In other words, our symbols are intended to represent CATEGORIES OF SOUND rather than individual sounds."[9]

[4] Baltimore, 1942, p. 51.
[5] *Outline*, p. 36.
[6] *American Speech*, June, 1931, pp. 368 ff.
[7] New York, 1933, p. 112.
[8] *American Pronunciation*, 10th ed., p. 72.
[9] *Outline*, p. 19.

It is of course essential that the sound each symbol stands for shall first be described and agreed on, either by key words, by example of the teacher, or by phonograph record.[10]

A very practical question regarding uniformity of practice is, What hope is there for general adoption of any phonetic alphabet that seems good in theory? On this point I think it can hardly be denied that the IPA alphabet is away ahead in the race. Since it has been my constant effort in *AP* to keep within the pale of the IPA, not as a matter of emotional devotion but of practical common sense, it is only stating fact to mention that in the 10th edition the phonetic symbols are now all IPA characters. A few of them are alternative symbols, usable generally but not to appear in official IPA publications.

To mention a few particulars: Early in the use of phonetic transcription a group of phoneticians insisted that diacritics should not be used to change the value of any symbol from one phoneme to another. They particularly objected to the use of dotted [i] for the vowel in *bit* and of dotted [i] plus length-sign for the vowel in *beat* [bi:t]; of [ɔ] for "short *o*" in British *not* and with added length-sign for the vowel in *naught* [nɔ:t]; of [u] for the vowel in *full* and with added length-sign for that in *fool* [fu:l]. All six vowels are distinctive sounds both British and American, as the examples show.

Moreover, this practice makes it impossible to show the lengthened sounds with unchanged quality of the vowels in *bit, not,* and *full,* which undoubtedly exist. This need brought along the symbols small-cap *i* [ɪ], [bɪt], inverted alpha [ɒ], British [nɒt], and inverted capital omega [ʊ], for which small-cap *u* [ᴜ] is generally accepted as practically identical in form and available at printers [fᴜl]. Among others, two distinguished British phoneticians, the late Professors A. Lloyd James and Ida C. Ward, made use of the added symbols. The small-cap *i* [ɪ] is allowed as an alternative to the form of dotless *i* recently adopted by the IPA (needlessly, I think), to be seen in *Le Maître Phonétique.*[11]

A new form for the vowel in *good* has also relegated the older inverted omega to alternative standing. This new symbol, shown in *Le Maître Phonétique,*[12] resembles a lower-case Greek omega with tops joined, and appears to have been adopted as thought more suitable for sans-serif type, for which a form (sans-serif small-cap [ᴜ]) corresponding to lower-case [u] could just as well have been designed, thus avoiding any change.

A recent decision allows the ordinary printed form of [g] for the first sound in *get,* with the usual italic form [ɡ] usable in script.

As you all know, the symbols for the American r-colored vowels had long been unsettled. In an effort to provide a symbol that should represent the phonetic fact that each of the two vowels in *further* in the most usual American pronunciation is not a vowel followed by a consonantal r-sound, I designed for the first edition of *AP* in 1924 a symbol for the stressed vowel combining schwa [ə] with a dot on the upper right-hand edge suggesting the right-hand extremity of a printed r [ə˙], and for the unstressed vowel in *further* I used the letter r with syllabic modifier [ɾ̩].

In the 6th edition (1935), in my effort

[10] A phonograph record of the author's speech sounds described in *American Pronunciation,* 10th ed., may be had from the National Council of Teachers of English, 211 W. 68th St., Chicago 21.

[11] No. 93, p. 12.

[12] *Ibid.*

to use none but IPA symbols, since the modifier for retroflexion (a subscript dot) formerly used by the IPA had been discontinued, I abandoned these two symbols and designed a new pair on what I believed (and still do) was a justified IPA principle. I attached to the IPA symbol [ɜ] the hook of retroflexion already officially approved on retroflex consonants, thus producing [ɝ], for the stressed vowel in *further;* and correspondingly attached the hook to schwa [ə], thus producing "hooked schwa" [ɚ] for the unstressed vowel. I designed both symbols with the principle in mind of attaching the hook to that part of the letter which its structure suggests, and which consequently makes it easier to write without lifting the pencil. Since I used nothing but already approved IPA material with meanings already current in the Association, and since the symbols required even less readjustment of meaning than the several other proposed and used substitutes (digraphs, small superscript index r, and [r] or inverted [ɹ] shifted from consonant to vowel value—without vote of the Council—I supposed in good faith that I was warranted in regarding them as IPA symbols. But I was informed that this was not so.

American Speech adopted the hooked schwa for the unstressed r-colored vowel and has continued to use it. The symbol has also spread to some other publications, and every American with phonetic training now knows its meaning. For the symbol of the stressed vowel in *further,* somebody (I am not sure I ever knew who) suggested placing the hook "up where you can see it." *AS* adopted this form with superscript hook [ɜˠ], and with what I now regard as foolish diffidence, I accepted the change, put it on my typewriter, and after careful consideration, we adopted it in the *PDAE.*

To adopt the new form [ɜˠ] in *AP,* however, meant tearing up the whole text, and I felt obliged to be content with my old form [ɝ], and to explain in a footnote[13] that the two forms [ɝ] and [ɜˠ] must be regarded as alternative symbols for the same sound, the hook being the significant sign of r-coloring, not its position on the symbol.

In the meantime the merry fight was going on to get IPA approval of satisfactory symbols for r-colored vowels. Finally Professor Jones had a conference with President Passy. They agreed that though "we should continue to avoid introducing . . . more letters than are absolutely essential," yet they "ought to take steps to satisfy the needs of our American colleagues." To condense the account, I voted in the Administrative Council for [ɜˠ] as now used in *American Speech* and the *PDAE,* but agreed to accept [ɝ] as an alternative. But the question sent to the members of the Council specified a subscript hook [ɞ] and that form was adopted, along with subscript hook for all other r-colored vowels than the mid-central ones.

For the unstressed r-colored schwa a form was adopted by a small vote that for lack of a type may be described as [ə] with the horizontal line extending slightly through the letter to the right, to the end of which the hook denoting r-coloring is attached. This can be seen in *Le Maître Phonétique.*[14] Professor Jones expressed his personal opinion that [ɚ] does not harmonize with the roman alphabet: "I get an impression of incongruity every time I look at a connected text in which [ɚ] and [ɜˠ] are used, e.g., texts in various issues of *American Speech.*"[15] The proverbial *de gustibus non disputandum* receives emphatic illustration when we compare

[13] 10th ed., p. 27, note 6a.
[14] No. 93, p. 12.
[15] *Le Maître Phonétique,* No. 86, p. 35.

[ɔ˞] with some other IPA characters in respect of typographical harmony, among which I would name the recently adopted symbol for the vowel in *good*, which in connected texts strikes my eye with glaring incongruity and impresses some colleagues likewise.

When I designed hooked schwa in 1935, I first tried the form described above that has been recently adopted by the IPA. But I at once perceived that in written work it would easily be confused with a common way of writing roman a; namely, by starting with schwa [ə] and then at the right crossing point of the horizontal stroke dropping down to the base line with a curve toward the right. Thus [ə] becomes [ɑ].[16] So I leaned the cross stroke upward to the right, as in Kennerly type, and attached the hook at its end [ɔ˞].

In the recent *Le Maître Phonétique*,[17] it is reported that by vote of the Council hooked schwa [ɔ˞] has been approved as an alternative IPA symbol to the one previously adopted. This action was taken without my suggestion, though naturally I voted in favor when the Secretary put the motion.

It is appropriate here to mention that the symbols [ɜ˞] and [ɔ˞] have no standing in the IPA, and that they are not identical with [ɜ˞] and [ɔ˞], though some authors or printers seem to think so. The essential hook of r-coloring since 1946 is an established IPA modifier for both vowels and consonants. I request that authors and printers abandon my copyrighted symbol [ɔ˞], as I have done since 1935. I can say nothing of [ɜ˞], which I did not design, except to add that [ʒ] and [ɔ˞] are now authorized IPA symbols for the two vowels in *further*. In works that already contain [ɜ˞] this can be regarded as an equivalent variant of [ʒ], the hook being the significant sign of r-coloring, not its position on the symbol.

A suggestion of detail for teachers: The subscript marker for syllabic consonants is sometimes omitted by authors or teachers where it is thought to be unnecessary, as in cotton [kɑtn]. But I have often found such instances in authors where its omission was ambiguous. Experience suggests that the only safe practice is to use the marker invariably if the consonant is syllabic; and it is better pedagogically. It is, however, commonly omitted from syllabic [ŋ] for typographical reasons, though sometimes placed above. But [ŋ] is never ambiguous; it is syllabic after a consonant, not after a vowel.

An occasional question raised by members of the IPA Council was, Is a new symbol needed for the r-colored vowels? That question is not unnatural for non-natives of America, and sometimes for natives who have not encountered most of the occasions for needing such symbols in the process of writing books on American phonetics and of making pronouncing dictionaries. Bloch and Trager say "The symbol itself, or rather the choice of one symbol in preference to any other, is of no importance whatever. . . . We are interested in sounds only, not in marks on paper."[18] This hardly has the air of a calm scientific statement. They evidently suspect this, for they immediately add "This does not mean that we may abandon all discretion in our choice of symbols." For there are different sorts of importance in this our life, and we teachers have come to believe that anything pedagogically more convenient, suitable, and effective is of some importance to our profession. For instance, I am not ashamed to insist that a system

[16] Compare script [ə] and [ɑ] in *American Pronunciation*, 10th ed., Fig. 1, p. 23.

[17] July-December, 1950, No. 94, p. 41.

[18] *Outline*, pp. 18 f.

of 47 IPA symbols listed in *AP*, in which 34 are familiar letters each representing one of its familiar sounds, 6 are familiar letters inverted or reversed, and 4 are recognizable forms of familiar letters, totaling 44 of the 47, is pedagogically better than 47 symbols carrying no previous mental association, if one has any mercy on his students' powers of memory.

The use of a digraph for the r-colored vowels sprang from a time when their real nature was not understood. Why should we use symbols that keep telling the eye of the elementary student that there are two speech sounds where it is important for him to learn that there is only one—and that not even a diphthong?

The use of inverted [ɹ] is not a happy solution. First it represents only one of the r-colored vowels, the mid-central one. Though that is the commonest in American speech, others do exist and are now provided for by the IPA. Others are said to be common in northern British speech, and other r-diphthongs [ɑr, ɛr, ɔr], etc., may sometime develop generally into r-colored monophthongs, as the mid-central ones have done. [ɹ] or [r] for [ɝ] does not follow the English pattern, which has no stressed syllabic consonants. But the r-colored vowels are not consonants. The fact that over a long period a mid-central vowel plus a consonant [r] has developed into a pure vowel in English (as fully traced by Luick) is apt to be forgotten. And who had the right to change the original value of the IPA symbol for fricative *r* [ɹ], which is sometimes needed to show the consonant r-sound in *try, tree, draw*, etc., to that of a pure vowel? Incidentally, I find it hard to swallow the phonemic analysis that makes r-colored mid-central vowels into vowel plus consonant (as they were some hundreds of years ago), when the sound is now purely vocalic, uniform throughout, and indivisible in utterance.

As to the need of the symbols, I quote from *AP*: "There is the same reason to use a different symbol for a syllabic r-sound [bɛtɝ] than for a non-syllabic r-sound (*rate* [ret], *far* [fɑr], *farm* [fɑrm]) as there is to use a different symbol for a syllabic [u] sound (*duel* [du-əl]) than for the corresponding non-syllabic [u] sound (*dwell* [dwɛl]), or a different symbol for a syllabic [i] sound (*Bostonian* [bɔs'toniən]) than for the corresponding non-syllabic [i] sound (*onion* [ʌnjən]). For the relation of consonant [r] to the r-colored vowel [ɝ] or [ɚ] is the same as that of consonant [w] to vowel [u] or [ʊ], and of consonant [j] to vowel [i] or [ɪ]."[19]

I will now call attention to some of the features of the IPA alphabet as used in *AP* and *PDAE*. I mention first the symbol for the vowel in *met*. It is tempting to take the shortsighted view of using simple roman [e] in *met* and [eɪ] in *mate*. This seeming economy of symbols loses more than it gains. It is Jones's practice in his Dictionary,[20] and that of some Americans. This makes it impossible to represent phonetically a higher mid-front short or long monophthong found in many American and British pronunciations and in most foreign languages without a phonemic change of sound-value of [e], as, for example, in Scottish and 18-century English *care* [ke:r], the first vowel in American *vacation* [ve'keʃən], Scottish *laid* [le:d] with long vowel and *lade* [led] with Scottish "stopped vowel,"

[19] 10th ed., p. 28.

[20] Since this paper was written, I have received a copy of Jones's *The Pronunciation of English*, 3d ed., 1950, in which he uses [ɛ] for the vowel in *met* and [ei] for that in *mate*.

short with the same quality as the long. Jones in his Dictionary cannot unambiguously represent a short monophthongal higher mid-front [e] that occurs in many words. Thus for *chaotic* he writes both [kei-] and [ke-], the latter ambiguously either [e] or [ɛ]. He writes only the diphthong in *fatality, nasality*. But inconsistently he does use simple [o] for the short monophthongal [o] in [o'bei, o'reiʃən, 'reprobeit], and many similar words. In our system where roman [e] means higher mid-front and epsilon [ɛ] lower mid-front, no ambiguity is possible.

In the fundamentally important history of English sounds our alphabet needs no phonemic change of sound-value in the symbols for the different periods. Thus there were in OE a close (high) *short* [e] and [o]: OE [stelɛn] first became ME [stɛlən], then [ste:lən], then Early Modern [ste:l] (as in Anglo-Irish today), Late Modern [stil] (vowel length not now distinctive). Similarly, OE [stolɛn] (short close *o*), Early ME [stɒlən] (short open *o*), Late ME [stɔ:lən] (long [ɔ:]), Mod E [stolən] (close [o] of nondistinctive length).

This alphabet is also applicable with little change of phonetic values to the study of foreign languages. Thus Sturtevant[21] with these symbols tells us quickly and clearly that ancient Greek eta was long but open, while epsilon was short but close, merely by writing η = [ɛ:]; ε = [e]. But in Classical Latin ĕ = [ɛ] and ē = [e:]. For the living modern languages slight differences from English in the values of the symbols must be explained by the teacher or textbook, and symbols added for non-English sounds, under any system of transcription.

[21] Edgar H. Sturtevant, *The Pronunciation of Greek and Latin* (Philadelphia, 1940), p. 41, § 33; p. 114, § 119.

It is easy to say that most of us teachers of speech will not need symbols for the earlier history of English sounds and those of other languages, and of ancient Greek and Latin. But when a form of the IPA alphabet is in actual use with symbols applicable to those ends, we do injustice to students to familiarize them with a set of symbols not so applicable. And incidentally (perhaps not!) it is my conviction that if we teachers of speech all had basic training of not less than one full year of English historical phonology, not only would our lives be enriched by new and living links with our linguistic and literary past, but we should be less likely to inculcate in our students what Jespersen calls the Grammar of Rigidity. For example, a historical study of the shifting forms (phonetic and analogical) of the English strong verbs would make us less dogmatic about such forms as in Gray's *Elegy Wrote in a Country Churchyard* (first edition), Laurence Sterne's *had scarce either ate or drank*, Jane Austen's *we had ate*, Scott's *had just rode off*, etc.

The suggestion has not infrequently been made that Americans should ignore the IPA and go our own way in the matter of symbols and transcription. I believe this would be a mistake. Especially it would remove us somewhat from sympathetic intercourse with many foreign scholars. The foreign members of the Association are on the whole friendly to Americans and appreciative of their work in language. I would especially mention Professor Daniel Jones. Anyone who will take the trouble to find in his publications numerous references to other types of English than his own must be impressed by his breadth of view in that respect. In the 9th edition of his Dictionary, for example, he states: "I do not believe in the feasibility of imposing one particular form of

pronunciation on the English-speaking world. I take the view that people should be allowed to speak as they like." It is a curious fact that a few American teachers of speech use this very dictionary to try to impose on Americans the British way of pronouncing their native language.

The mutual understanding by British and American students of their common tongue has never been so good as now. Both have learned more and more of their respective forms of English, and in friendly co-operation have achieved an IPA alphabet more useful than ever. Without implying that no further improvements will be made, I only wish to bear witness that in my teaching I have found the form of the alphabet presented in this paper adequate for showing elementary students the pronunciation of all varieties of English at home and abroad, in the present and in the past.

COMMENTARIES

THE YANKEE "R"

Northern papers never weary of making merry over the Southern style of sounding the letter "r." All the same the Southern pronunciation is correct. The Yankee habit of walloping the letter around before turning it loose is just Yankee and nothing else. There is no reason why the letter should be pronounced in capital in the middle of a word, nor for turning it over and over in the mouth, nor for delaying the conversation in order to elaborate the sound thereof. The Southerner sounds the letter "r" and then lets it go. He has no more use for it. He dismisses it promptly but politely the moment he has transacted the business that brought them together and then proceeds with his other engagements. The Yankee lingers with it at the door, then follows it to the gate, shakes it by both hands, weeps on its neck, kisses it good-bye, and watches it around the corner as though the two should never meet again. Every letter in the alphabet and every sound in the language must be kept waiting while the Yankee is slavering and licking his favorite letter as though he were a mother cow and the letter "r" his new-born calf. The Southerner is accused of not sounding this letter simply because he doesn't flourish it like a whiplash. He is supposed to treat it with scorn because he doesn't put a frill on its shirt-tail. He is alleged to have a strange antipathy to it because he doesn't suck it like there was juice in it. The letter "r" is a useful and necessary letter, but it is only one-twenty-sixth part of the alphabet, and there is no justice in crowding the rest in order to give the letter "r" a chance to strut.—Edward Ward Camack in the Memphis *Commercial,* July 9, 1893.

THE ORTHOGRAPHY OF DIALECT

. . . . The old weather-beaten coachman, who was used to making a sensation wherever he appeared, smiled grimly as he drove slowly and carefully up to Hall's End, while the children shrieked and yelled, some saying it was the woyreless man, others that it was the funeral, and when auntie doyed she had a lovely royde in a cowch. For English remains undefiled in much of Barsetshire, and any child who said wahless, or dahyed, or keeoch would have been mocked and flouted by its fellows. (Phonetics are incapable of expressing what we wish to express, but the intelligent reader of a certain age will know what we mean, without things like ɔ and ɸ which do but darken counsel.)—Angela Thirkell, *Miss Bunting.* (Alfred A. Knopf, Inc., New York: 1946), pp. 173-174. Reprinted by permission.

GENERAL MacARTHUR'S SPEECH: A SYMPOSIUM OF CRITICAL COMMENT

Frederick W. Haberman

THE forty-nine million Americans who composed the radio, television, and face-to-face audience that heard General Douglas MacArthur's address to the Joint Session of Congress on April 19, 1951, became speech critics overnight. Their criticism had quantity and it had intensity. It ranged from Representative Dewey Short's statement in the *Congressional Record* (April 19, p. 4238): "We saw a great hunk of God in the flesh, and we heard the voice of God" to the opinion that the speech was Satanic in its power to evoke chaos. Like these two examples, much of the criticism was a blend of happy emotionalism and the urge to formulate dicta; but much of it was aesthetic and philosophical. To gather a set of comments on this extraordinary speech and to obtain some samples of contemporary criticism, I invited critics from three groups to contribute to this symposium. The Congressional critics include Joseph W. Martin, Jr., Minority Leader of the House of Representatives; Senator Robert S. Kerr, of Oklahoma; Senator Karl E. Mundt, of South Dakota (formerly Professor of Speech); Senator Hubert H. Humphrey, of Minnesota; Senator Alexander Wiley, of Wisconsin; and Representative Robert J. Corbett, of Pennsylvania (formerly a coach of forensics). The Journalist critics include Richard H. Rovere, contributor to *The New Yorker;* Quincy Howe, School of Journalism and Communications, University of Illinois; and William T. Evjue, editor and publisher of *The Capital Times*, Madison, Wisconsin. Included in the third group—the Academic critics—are W. Norwood Brigance, Wabash College; Herbert A. Wichelns, Cornell University; Wilbur Samuel Howell, Princeton University; Henry L. Ewbank, University of Wisconsin; and A. Craig Baird, State University of Iowa. In my letter of invitation to these critics, I made one suggestion—that the commentary be brief.

Mr. Haberman (Ph.D., Cornell, 1947) is Associate Professor of Speech at the University of Wisconsin.

I. CONGRESSIONAL CRITICS

Joseph W. Martin, Jr.

In politics, the effectiveness of a speech is measured by its ability to strengthen friendships and win converts. Usually the most effective political speeches contain comprehensive thought, breadth of viewpoint, humor, warmth of words, and emotional impact. All too frequently, political addresses "sound" better than they "read."

The address of General MacArthur to the Joint Meeting of Congress was a masterpiece of context and delivery, possibly the great address of our times, certainly surpassing, in my opinion, the first Roosevelt Inaugural speech in 1933 and the Winston Churchill address to the Joint Session of Congress in 1942. When a speech moves Members of Congress to tears, its impact cannot be denied. In my 27 years in Congress, there has been nothing to equal it.

The MacArthur address not only "sounded" in a masterful fashion, it "reads" even better. Each sentence is

freighted with thought; each word is at work. Its logic, its simple directness, its clear-cut statement of the issues, and its orderly exposition make the structure of the speech a model for all to follow.

It was a monumental effort.

ROBERT S. KERR

I listened earnestly and carefully to General MacArthur's speech. I looked for unity. I didn't find it. I watched for an acknowledgment of the necessity to maintain the integrity of civilian control of the military power. It was not there. I searched for language that would give hope of a limited conflict and a purpose to prevent the spread into world-wide conflagration. He did not provide it.

I listened for words which would promote cooperation between this nation and our allies for collective security. Those words were not spoken. I expected him who had been in command of the United Nations forces to acknowledge and report on his stewardship and tell how to strengthen the common front. He did not even mention the United Nations or a single ally.

I hoped he would show the way to promote peace and prevent more or larger war. He was not looking in that direction.

Instead, if I understood him, he sounded a call for an expanded war, a second front for sure, and a third front, if it came. The General spoke sadly, but I was much sadder because I was convinced that his plan would not lead us upward to the goal of peace, but would hurl us downward to the awful road of total war.

KARL E. MUNDT

The speech Douglas MacArthur delivered to the joint meeting of the Houses of Congress upon his return from Korea seems destined to become one of the classics of the English language.

Sitting as I did about twenty feet directly in front of General MacArthur as he stood at the front of the chamber of the House of Representatives I had an opportunity to view at close range the presentation of an oratorical masterpiece which was excelled in its composition only by the skillful prowess with which it was delivered to those who heard it in person and to the many millions who gave it their rapt attention via radio and television. Without any apparent oratorical effort, MacArthur from the very beginning and by the very force of his sincerity and his magnetic personality held the intense attention of the audience he was to go on to inspire and captivate. He was the complete master of the occasion all the way.

What were the superb qualities of the great speaker that MacArthur so vividly exemplified? High on the list of factors contributing to MacArthur's mastery of the situation was the sincerity and the obvious earnestness he radiated. His choice of vivid words, his balanced phraseology, his great reserve power, his facial expressions, and the eye contact he managed to maintain with the audience without doing violence to his manuscript all contributed to the excellence of his delivery and the convincing impact of his message. Even those who were later to disagree with him and to criticize his recommendations were caught in the magnetism of the occasion; there were very few who had temerity enough to offer quick rejoinder to the arguments presented.

My experience as a college speech teacher impelled me to rate Churchill, Roosevelt, and Madame Chiang-Kai-Shek —in that order—as the most impressive speakers I had heard before joint meetings of the Congress in my fourteen years there prior to the MacArthur

speech. Without question, and by general agreement of most of us who had heard all four of them in person, Douglas MacArthur stood out spectacularly above them all.

Perhaps it was the near perfect control of his inflections, perhaps his impressive posture and actions, perhaps the emphasis with which he stressed his points without ever appearing to approximate his full powers of expression —whatever it was, no other speaker in our generation has moved strong men of politics to open tears and caused even those who disagreed with his position to praise his oratorical ability with unhesitating superlatives. In brief, the MacArthur address to Congress demonstrated once again the prowess of the spoken word; it gave new proof that men can still be moved and policies determined by those who excel in the arts of speech.

HUBERT H. HUMPHREY

General MacArthur's speech was a masterful presentation by a persuasive man rising at a dramatic occasion to give reason and justification for his life's work and life's reputation. There is no doubt that it affected every member of the Congress who heard him. His manner, poise, language, and the strength of his voice helped create an impression favorable to him and consistent with the myth associated with him and carefully developed over the past few years.

The issues represented by General MacArthur's speech, however, are far more important than the personality questions involved and more significant than the techniques of speech he has so artistically developed. It is to those issues I enter my dissent.

In my judgment, the basic issue involved in the controversy is one of civilian versus military control over our foreign policy. In a democracy, the elected representatives of the people are responsible for determining foreign policy, and this responsibility is not vested in the military leaders. This is one of the essential elements of our historical tradition. It is part of our Constitution. In dismissing General MacArthur, President Truman, as Commander in Chief under our Constitution, had no choice. The General—a brilliant and able military leader—disagreed with our government's foreign policy and with the recommendations of General Marshall and the Joint Chiefs of Staff. No government can exist so divided in policy since no government can be guided by two inconsistent foreign programs. General MacArthur, as an individual, has a perfect right to disagree with our government's foreign policy but he has no right and no prerogative as a military commander to formulate his own policy in opposition to policy established by our government.

I welcomed General MacArthur's arrival in the United States and his address to the Congress. It brought with it a complete re-examination of our foreign policy, particularly as it affected the Far East. There is no doubt in my mind that at the conclusion of the debate, with the fading away of emotions and the supremacy of reason, the American people will come to see that President Truman was correct in removing General MacArthur. It is my hope that, even as they come to disagree with the General's policies and regret his human failings, they will not allow it to interfere with their judgment of him as a great military leader.

ALEXANDER WILEY

The basic standard by which to evaluate a speech is whether or not it actually succeeds in its objective. Does

it sell the speaker's ideas, the speaker's personality? Does it win the audience?

Based on that standard, General MacArthur's address to the Congress and to the American people was a masterpiece of effectiveness. It has been stated that at many times during his speech there was hardly a dry eye in the entire audience—so emotional was its impact.

It should be remembered that although the General had the sympathetic admiration of practically all Americans in view of his fifty-two years of honored military service, he faced a seen and unseen audience which was sharply divided (then as now) as to the major policy points he was recommending. Many members of Congress particularly on the Democratic side of the aisle knew that their every favorable manifestation—applause, cheers, etc.,—might be interpreted as an implied slap at their Chief Executive, the head of the Democratic Party. Nevertheless, they gave themselves almost unrestrainedly in rousing general support of the General even though they did not completely reflect Republican enthusiasm for MacArthur's specific suggestions.

Rarely has a divided audience been so attentive to a speech. Judged from every technical standpoint, the General's comments came across with brilliant diction, masterly timing, keen logical sequence, splendid choice of words. Because he was the thorough master of his subject and of the specific phrasing of his speech, he could look up at the television cameras and at the audience in such a way as to maintain perfect rapport.

MacArthur's speech helped, moreover, to disprove many false ideas about him. To those individuals who had swallowed the false line about MacArthur's arrogance, he came to be respected as a man of great humility. To those individuals who were convinced that he was anxious to precipitate a partisan controversy, he emerged as a true statesman who avoided all references to personalities and who gallantly accepted the cruel dismissal action. To other individuals who had assaulted his basic motives, MacArthur's objective approach knocked the ground from under them. Douglas MacArthur in summary, made an historic address which will be reviewed by future generations as one of the great expositions in the history of oratory.

It should be remembered that not just any individual could have made a speech of such stature. It was a great speech, delivered by a great American, at a great time in the history of our country and of the world. Assuming that combination of circumstances, the speech was a masterpiece. Had it been offered by any individual other than MacArthur, and at any other time, under any other circumstances, it would not have "come off." As it is, it has become a classic in American history.

ROBERT J. CORBETT

The address of General of the Army Douglas MacArthur to the Joint Meeting of Congress was one of the outstanding speeches of modern history. This is true, not because of extraordinary eloquence, excellent delivery, masterful phrasing, or thought-compelling philosophy. The speech was great because it met the situation exactly as it was designed to do.

The situation was as tense and drama packed as any that ever happened. Ten of millions had waited since the hour of his dismissal for this moment. Few ever seen or listened to this almost m ical person. Here at last he stood in t Halls of Congress after years of abse from the country, and after a long t punctuated with tremendous receptio

and covered in minutest detail in the press and on the radio. He could fall or triumph. His case could be lost completely. His whole career could end in a sorry flop. Seldom has so much depended on a single speech.

The speech was great because it met that tremendous situation with unbelievable perfection. The speech did what it was supposed to do. It explained the General's point of view clearly and persuasively. It said what was necessary to say and little more. It matched and multiplied the tense emotional feeling that gripped the nation. The speech was the test of the whole man and his whole career. He and it measured up.

I do not believe that MacArthur's speech should be dissected and analyzed. It can't be studied as a thing apart from the whole circumstance with any hope of understanding or appreciation. It was a great speech because it did a great job.

II. JOURNALIST CRITICS

Richard H. Rovere

As a literary critic and political observer, I view the speech solely from the literary and political points of view. I am not qualified to criticize oratory or elocution.

As a piece of composition, the speech seemed to me a good deal but not a great deal better than the general run of public prose in the United States today. MacArthur has eloquence of a kind, but it strikes me as a rather coarse eloquence. He never shades his meanings, never introduces a note of humor, never betrays the feeling that he is one man, only addressing himself to other men. His language is never flat and bloodless; neither is it flabby and loose-jointed, as much writing of this sort is. But to me there is rather a fetid air about it. It does not leave me with the impression that a cool and candid mind has been at work on difficult matters of universal concern. Instead, it leaves me with the impression that a closed and in a sense a rather frantic mind has been at work to the end of making an appeal to history—not neglecting to use any of the rule-book hints on how to do it. I think not of history but of second-rate historian as I read the speech.

Form and content are, if not inseparable, very closely related. Politically, MacArthur's speech seemed extremely weak to me. This is not, I think, because I am opposed to his politics; I believe he could have made out a much stronger case for himself. But he never came to grips with the issues. For example, he wanted to have it that he was being persecuted for "entertaining" his particular views. This, of course, is rubbish. He got into trouble not for the political and military views he entertained (no doubt he was right in saying they were entertained by many of his colleagues) but for seeking to usurp the diplomatic function. He never sought to answer the objections to his position that rest on political and economic facts recognized by both sides: that if we followed him, we would be abandoned by several allies; that if Russia invaded Europe, which he has admitted might be an early consequence of his policy, the industrial balance would favor the Communist world; that, like it or not, American power does have its limitations. MacArthur's policy may be sounder than Truman's. But this contention cannot be sustained without facing these stubborn facts about the world today. MacArthur, in his speech, never faced them.

Quincy Howe

In a period that produced Winston Churchill and Franklin D. Roosevelt, General MacArthur stands out as perhaps the greatest actor of them all. Churchill and Roosevelt knew how to express many different moods. MacArthur has less versatility, but greater power within his own field. It is perhaps no accident that his first wife chose as her second husband the professional actor, Lionel Atwill, for MacArthur might also have made a great career for himself on the stage. But he had wider interests and abilities and chose soldiering instead. Finally, at the tragic climax of a dramatic career, he found himself called upon to play before both Houses of Congress the part of the old soldier who did his duty as God gave him to see that duty. By a coincidence, rare in the history of drama, the man who acted the part of the old soldier happened himself to be an old soldier whose experiences precisely resembled the experiences of the old soldier whose part he was enacting. The result was a fusion of man and actor, of reality and illusion, unique in the history of politics and drama. The qualities that make a man a great actor require a student of the drama to define. But the student of history with any experience or interest outside his special field can hardly fail to recognize that MacArthur certainly belongs in the company of Edwin Booth and William Jennings Bryan. His position as a statesman seems to this observer measurably lower that that of Harry S. Truman.

William T. Evjue

An injustice is being done to Abraham Lincoln by those who are claiming that General MacArthur's speech to the Congress is "another Gettysburg address." There is a great difference in the two speeches, as there is a great difference in the two men. One was a humble, sincere, and warmly human man of the people. The other is a mighty warrior, a showman conscious of the part he is playing and the destiny which he seeks to fashion for himself. The climax of Lincoln's greatest speech was a deathless expression of the ideal of democracy. The center of Douglas MacArthur's speech was Douglas MacArthur. The climax was a plea for sympathy for an "old soldier" "fading away."

There is a vast difference between the beautiful simplicity of Lincoln's address and the straining for colorful expression found in MacArthur. Some of it is downright hammy and some would not pass muster in a college freshman theme. For example, MacArthur's statement that the last words of the Korean people to him were: "Don't scuttle the Pacific," belongs in the department of statements that were never made. This is corn. In developing his hunch that the Russians would not enter a war on the side of the Chinese, MacArthur said: "Like the cobra, any new enemy will more likely strike whenever it feels that the relativity in military or other potential is in its favor on a worldwide basis." The simile reveals a striving for effect that makes the thought ridiculous. It conjures up the ludicrous picture of a cobra looking over reports from its intelligence service before it strikes to make sure that the "relativity in military or other potential is in its favor on a worldwide basis."

Outstanding in MacArthur's address was the obvious and amazing lack of knowledge of China. The general in the past has been given to speaking of the "Oriental mind"—an expression, incidentally, of which the Orientals deeply disapprove. It is a concept without foundation, just as much as the "Occidental mind," or the "American mind,"

or the "Wisconsin mind," or the "Madison mind" is baseless in social psychology.

In his speech the general said that the Asian people seek "friendly guidance . . . not imperious direction." But in a letter to the V.F.W. on August 28, 1950, he wrote that it is "in the pattern of the Oriental psychology to respect and follow aggressive, resolute and dynamic leadership." The general said that sixty per cent of the world's resources lie in Asia. Does he include the inaccessible coal and the non-existent steel? He said that the "war-making tendency [up to 50 years ago] was almost non-existent, as they still followed the tenets of the Confucian ideal of pacifist culture." Any student of Chinese history knows that this "pacifist culture" was chiefly marked by centuries of bloody strife between competing warlords. Actually Confucianism is no more pacifist than Christianity. Would a Chinese speaker be right if he told his people that the Christian nations did not make war because Christ taught the ways of peace?

Students of Chinese history are shocked that the general in his discussion of the unification of China failed to mention the name of Sun Yat-sen. MacArthur gave credit to Chang-Tso-lin, thus choosing a Manchurian warlord in preference to Dr. Sun, who was a great scholar and statesman and whose dream was the establishment of a progressive democracy for his people.

In short, it is inconceivable that his address, with its obvious shortcomings in knowledge of essential historical background, its attention to easy and empty sociological concepts, its emotional preoccupation with vainglory and its regrettable theatrics, could even be compared to any of Lincoln's great masterpieces.

III. ACADEMIC CRITICS

W. Norwood Brigance

Three times within the past 15 years high army commanders have found themselves in disagreement with their chief executives. The first, Francisco Franco, led the army against the government, overthrew it by civil war, and set up himself as dictator. The second, Erwin Rommel, was handed a pistol by the executive's agent and told to shoot himself, else he with his family would be executed. The third, Douglas MacArthur, returned from the field of action and presented his case to Congress and to the American people without reprisal or threat of reprisal from the Chief Executive. This is the larger setting for MacArthur's speech. It was not merely a momentous speech. It was not merely the first momentous speech to be delivered to a combined television and radio audience in America. It was also a demonstration of public address as a force in a free society.

MacArthur's audience might be classified into four groups. First, was the noncritical mass of people to whom he was an abused war hero. Second, were the Republicans—until now hopelessly divided on foreign policy, with Hoover's American Gibraltar wing at one end and the Dulles' world leadership wing at the other—who suddenly and unexpectedly found an issue and a man behind whom they could unite. Third, were the Democrats, stunned by the public fury over MacArthur's dismissal, definitely on the defensive, yet hoping that MacArthur would discredit himself before Congress and the nation. Finally, were a few thinking critical people who respected MacArthur as a great military leader, but who were half convinced that many years in the Far East had conditioned him to think of issues primarily in terms of Asia only.

Within the first 10 minutes, the Democrats knew that they were in a fight for their survival as a majority party. In a voice that sometimes rasped, seldom rose from a low flat pitch, yet swelled with resonant confidence, he came almost at once to the ultimate issue in the minds of critical listeners. "The issues are global . . . there are those who claim our own strength is inadequate to protect on both fronts, that we cannot divide our effort. I can think of no greater expression of defeatism."

Interrupted by applause some thirty times, he marched with a soldier's precision from point to point . . . the Asiatic background, the Korean invasion, his call for reinforcements and for political decisions, a resulting military campaign that "forbade victory."

The climax of "old soldiers never die" was perhaps overdone for critics who heard the speech by radio. Some sneered at it as "corn." To those who saw it on television, however, it was emotionally effective, if not indeed spine-tingling and "beyond the limits of ordinary present-day oratory."

The President was probably right in his decision to dismiss MacArthur. MacArthur was probably wrong in his claim that his position was supported by the Joint Chiefs of Staff. In the immediate aftermath of the speech neither of these important issues counted for much. By this speech MacArthur had seized the initiative even as he had done by the audacious landing at Inchon.

HERBERT A. WICHELNS

Demosthenes had the problem, too: how much to spell out, how formal and explicit to make his proposals. At times Demosthenes judged it best not to "make a motion," but merely to offer comment and advice at large. MacArthur made a similar choice. In the main he chose not to debate, in the sense of formulating proposals and defending them in full. Instead he indicated the heads for debate, leaving no doubt as to the direction of his policy. Definite proposals were few, and sharply limited to Formosa and Korea. Supporting reasons were very sparingly given, and sometimes confined to bare assertions (as on the extent of China's present military commitment and Russia's probable course). But the call for a harder and more aggressive policy is plain from the beginning ("no greater expression of defeatism"). The chief support for that policy is neither logical argument nor emotional appeal, but the self-portrait of the speaker as conveyed by the speech.

It is an arresting portrait. Certain colors are of course mandatory. The speaker respects Congress and the power of this nation for good in the world. He is free from partisanship or personal rancor. He sympathizes with the South Koreans and with his embattled troops. He prefers victory to appeasement. He seeks only his country's good. He hates war, has long hated it. If these strokes are conventional, they take little time, except for the last, on which the speaker feels he must defend himself.

More subtle characterizing strokes are found in the "brief insight into the surrounding area" which forms a good half of the speech. Here the General swiftly surveys the nature of the revolution in Asia, the island-frontier concept and Formosa's place in the island-chain, the imperialistic character of the Chinese communities, the regeneration of Japan under his auspices, the outlook for the Philippines, and the present government of Formosa. All this before reaching Korea. Most of these passages have no argumentative force. But all together they set up for us the image of a leader of global vision, comprehending in his

gaze nations, races, continents. The tone is firmest on Japan ("I know of no nation more serene, orderly and industrious"), least sure on the Philippines, but always positive.

Rarely indeed have the American people heard a speech so strong in the tone of personal authority. "While I was not consulted . . . that decision . . . proved a sound one." "Their last words to me" —it is the Korean people with whom the General has been talking. "My soldiers." The conduct of "your fighting sons" receives a sentence. A paragraph follows on the General's labors and anxieties on their behalf. The pace at which the thought moves, too, is proconsular; this is no fireside chat. Illustration and amplification are sparingly used; the consciously simple vocabulary of the home-grown politician is rejected. The housewife who "understood every word" was mistaken; she missed on *epicenter* and *recrudescence* and some others. But having by the fanfare been jarred into full attention, she understood quite well both the main proposition of the speech—a harder policy—and the main support offered—the picture of a masterful man of unique experience and global outlook, wearing authority as to the manner born.

WILBUR SAMUEL HOWELL

No prominent speech of the post-war era has contained so strong an appeal to emotion as MacArthur's did. Here was the old soldier in the fading twilight of life still seeking at the end of a career of fifty-two years in the Army to serve his country, even though she had deprived him of command, even though he was the reluctant advocate of an expanded war. Here was the veteran warrior recalling his boyish hopes and dreams on the plain at West Point a half-century earlier, and concluding his speech in part from the words of a popular barracks ballad of his youth and in part from the celebrated accents of Lincoln in the peroration of the Second Inaugural Address.

But these dominant and recurrent appeals would have been more persuasive if they had not clashed with that which he more briefly developed when he spoke of America's fighting sons in Korea. "I can report to you without reservation," he said, "that they are splendid in every way." He then mentioned his own anguish and anxiety at the growing bloodshed of the savage conflict in Korea. Such words would have the effect of arousing similar anguish and anxiety in his audience, and these powerful sympathies would cancel out those which he was bent upon creating towards himself as part of his program of advocacy of what might produce still greater bloodshed.

Ethical ambiguities in his speech tend also to weaken the effect he wanted to have. The only one of these that I shall deal with is so plainly at work that one wonders why he or his political advisers did not correct its injurious influence in advance. Those who listened to him on April 19 may have shared in part at least my feeling of elation when he urged America not to pursue "a course blind to reality that the colonial era is now past and the Asian peoples covet the right to shape their own free destiny." Here is an ethical standard to which the wise and just can repair. But hardly had these words reached our ears when he declared that from our island chain between the Aleutians and the Marianas "we can dominate with sea and air power every Asiatic port from Vladivostok to Singapore." We do not have to be Asiatics ourselves to feel at this point that in MacArthur's denunciation of colonialism the voice is Jacob's

voice, but in his assertion of our power to threaten Asia the hands are the hands of Esau.

As for logic, MacArthur's speech tends to expand into propositions that are easy to grasp and hard to defend. One of these is that all-out war with Communist China should be risked at once, not avoided as long as we can. MacArthur discounts this risk in eleven words—"China is already engaging with the maximum power it can commit." Does not the General miscalculate his rhetorical strategy when he allots so few troops to such a crucial position? An even more crucial position which his strategy requires him to occupy is that America should deliberately risk war with Soviet Russia at this time. But again he does not man the position in strength. He sees that his four recommendations might cause Russia to intervene on the side of China; and then he deals with that grim eventuality so as to discount its possibility, not to calculate its final result. He merely says, "the Soviet will not necessarily mesh its actions with our moves." Even if this is right so far as it goes, it gives our moves a significance that we as a nation have to estimate in terms more exact than those used by the General. Thus it may happen that, with the applause now over and done with, the General's thesis will seem less and less attractive as time goes on.

HENRY L. EWBANK

It is difficult to imagine a more dramatic speech situation. A great military hero and speaker of unusual power, just relieved from his command for reasons not generally understood, broadcasts over all major networks his criticisms of the Department of State and the President. It couldn't happen in Russia. We are glad it can happen here.

This speech is part of a "great debate" on our foreign policy and who should determine it. In the main, MacArthur stuck to the issues, labelled his opinions as such, avoided *ad hominem* attacks, and presented his case with poise and dignity.

By way of objective analysis I applied Rudolf Flesch's criteria of readability. He has devised two scales: one measuring "ease of reading," the other "human interest." The reading ease score is based on sentence length and the number of syllables per hundred words. Possible scores range from zero (practically unreadable) to 100 (easy for any literate person). MacArthur's average sentence length is 24.5 words. The shortest has six; the longest, eighty. The number of syllables per hundred words ranges from 130 to 190; the average is 161. His score is 46 (difficult) compared with 70 (fairly easy) for the Gettysburg Address. The human interest score is based on the percentages of "personal words" and "personal sentences." Possible scores range from zero (very dull) to 100 (of dramatic interest). MacArthur's score is 20, on the borderline between "mildly interesting" and "interesting." Listeners who rated the speech higher in clarity and interestingness were probably reacting to the speaker's prestige, the content of his speech, and the excellence of his delivery.

The style is uneven. There are direct, skillfully constructed sentences: "It assumes instead the friendly aspect of a peaceful lake"; "We have had our last chance"; "They are blind to history's clear lesson . . ."; "In war there can be no substitute for victory"; "These gallant men will remain often in my thoughts and in my prayers always."

But there are a few words strangers to the average listener, an occasional awkward phrase and some sentences whose precise meaning is not readily ap-

parent: ". . . the whole epicenter of world affairs rotates back toward the area whence it started"; "These political-social conditions . . . form a backdrop to contemporary planning which must be thoughtfully considered if we are to avoid the pitfalls of unrealism"; "China . . . was completely non-homogeneous, being compartmented into groups . . ."; ". . . efforts toward greater homogeneity produced the start of a nationalist urge"; ". . . I formally cautioned as follows"; "The problem . . . involves a spiritual recrudescence. . . ."

One must, it seems, say something about the concluding paragraph. It does not fit our stereotyped picture of Douglas MacArthur, nor has he just faded away. But let him who has not waxed sentimental as he bade his fraternity brothers farewell, or reached the end of his professional career, cast the first stone.

In many ways this was, and is, a great speech. But it will not find an enduring place in our literature as a model of speech composition.

A. Craig Baird

General Douglas MacArthur will be ranked as one of America's outstanding military orators. Partly because of disciplinary and strategic restraints, few modern soldiers, have achieved reputations as outstanding speakers. Exceptions occur when military command and political leadership have merged, or when American public opinion of the present decade has invited nation-wide, untrammeled reports from such five-star heroes as George Marshall, Dwight Eisenhower, and Douglas MacArthur.

General of the Army MacArthur, before the Joint Session of Congress, on April 19, 1951, was deeply eloquent in his Apologia. His defense was in the tradition of Robert Emmet, before the Dublin court that had condemned him.

The General adequately fulfilled the speaking demands of the situation, with its expectancy of powerful eloquence that should exist "in the man, in the subject, and in the occasion." He is an orator by temperament, by habit, and by long exercise. Before Congress he realized Webster's criterion of the orator as one who possesses boldness, manliness, and energy.

The mode of his discourse, in spite of its logical texture, was primarily personal and ethical—a vindication of his intellectual integrity, wisdom, and good will. The historical-philosophical overview, the delineation of the new strategic frontier in the Pacific, the speech structure and movement, the language at times somewhat Churchillian—all these exalted the mature judgment and common sense of the speaker. The general's understanding of the vast Eastern populations, his sympathy for them, his implications of his own destiny strongly enforced his assumptions about his own character.

MacArthur in this dramatic setting was heroic in his bearing, movements, and gestures. His voice was by turns self-confident, convincing, stern, scornful, righteous.

What were his limitations? His sonorous delivery, occasional volatile phrasing, and calculated peroration were defects due to Asian rather than to Attic style. Pericles would presumably have composed and delivered this oration with more artistic sublety, sense of order, freedom from extravagance, with more intellectual severity and emotional balance.

If MacArthur had not been a soldier for the past fifty-two years, he could have become a statesman of stature. For he has much of the parliamentary grand manner and an eloquence that the age has not outgrown.

MATTHEW ARNOLD ON EMERSON

Wayne C. Minnick

WHEN Matthew Arnold, the great apostle of culture, arrived in America on October 14, 1883, he faced the prospect of lecturing with considerable reluctance. He was unskilled as a platform speaker, and probably nothing but the insistent pressure of debt could have induced him to confront American audiences in a role he was ill-equipped to play.

Pressed by financial necessity, however, he spent five months in an arduous lecturing tour that led him up and down the Eastern seaboard from Maine to Virginia, along a devious route through such Mid-Western cities as Cleveland, Detroit, Milwaukee, Chicago, and St. Louis, and for a few short days into Canada. By lecturing some seventy times to more than 40,000 people, he enlarged his fortune to the extend of six thousand dollars.[1]

His repertoire included three lectures: "Literature and Science," "Numbers," and "Emerson." "Literature and Science," delivered some thirty times as compared with roughly twenty repetitions each for the other two, was apparently the most popular. "Emerson," however, elicited by far the greatest bulk of comment from American audiences and critics. Indeed, the response to "Emerson" was so vociferous and protracted that a study of the lecture in relation to the response it provoked discloses much pertinent information about Matthew Arnold as a communicator of ideas. Furthermore, since such a study sheds light on the intellectual and emotional characteristics of the speaker's larger audience, it reveals some interesting insights into the temper of an era.

Mr. Minnick (Ph.D., Northwestern, 1949) is Assistant Professor of Speech and Chairman of the Rhetoric Area at Florida State University.

[1] Chilson Leonard, "Arnold in America," Unpub. Diss. (Yale University), 258.

I

The portrait of Arnold as speaker preserved in the testimony of many who heard him lecture is not flattering. He was not a polished orator—nor even a moderately capable one. At first he could not make himself heard, and many an irritated auditor skulked away after straining to hear a speaker who could not or would not respond to cries of "Louder! Louder!"[2] Elocution lessons taught him to speak with sufficient force, but his delivery remained inadequate. His unpleasant voice was "too thick and foggy,"[3] in the words of one hearer, and he used no gestures at all. Moreover, he read all of his lectures, bending and peering at his manuscript in so quaint a fashion that one newspaper man was reminded of "an elderly bird pecking at grapes on a trellis."[4]

In this rather ludicrous fashion Arnold first delivered his provocative lecture on Emerson. He spoke in Chickering Hall, Boston, on October 1, 1883, before an audience of Emerson's devoted admirers. Phillips Brooks, who talked with Arnold a few moments be-

[2] James B. Pond, *Eccentricities of Genius* (New York, 1900), pp. 323 ff.

[3] Clara Barrus, *Life and Letters of John Burroughs* (New York, 1925), I, 262.

[4] *Letters of Matthew Arnold*, ed. George Russell (New York, 1895), II, 296.

fore the lecture, recorded the critic's apprehension concerning the probable reception of his remarks. "I only trust," he told Brooks, "that I may get through the first half of it without being torn to pieces."[5]

Although he was aware of the unpleasant repercussions his remarks would entail, Arnold maintained uncompromising honesty and severity in his appraisal of Emerson. Announcing at the outset of the lecture that he intended to make a genuine evaluation tending toward strictness rather than indulgence, Arnold took immediate issue with the prevailing American opinion of Emerson's poetry.[6] Emerson, he said bluntly, is not one of the legitimate poets. His work does not bear the distinguishing characteristics of great poetry: it lacks simplicity, sensuousness, passion. Good work is unusual with him; ineffective work, such as the "Fourth of July Ode" or the "Boston Hymn," is common. Faulty grammar renders much of his work obscure.[7]

These were harsh strictures on New England's hero; but Arnold had more severe criticisms to make. Emerson, he declared, is not among the great men of letters; he has no genius nor instinct for style. Arnold defines style, the quality distinguishing the great writer, not as the product of brilliant and powerful passages, but rather as the quality that permeates the whole of a man's works. Even Emerson's noble and effective passages do not establish him as a great writer because his style lacks "the requisite wholeness of good tissue."

Neither can Emerson be called a great philosophical writer, Arnold continued. He cannot build; his arrangement of philosophical ideas neither progresses nor evolves. He does not construct a philosophy; he is too ethereal, speculative, and theoretic.

Having disposed of Emerson as poet, writer, and philosopher, Arnold was prepared to define Emerson's peculiar position:

> We have not in Emerson a great poet, a great writer, a great philosopher-maker. His relation to us is not that of one of these personages; yet it is a relation of, I think, even superior importance. His relation to us is more like that of the Roman Emperor Marcus Aurelius. Marcus Aurelius is not a great writer, a great philosophy-maker; he is the friend and aider of those who would live in the spirit. Emerson is the same. He is the friend and aider of those who would live in the spirit.[8]

For Arnold this was high praise; he saw in Emerson an antidote to the "Anglo-Saxon contagion," the worship of the Average Man that threatened his ideal of a high and rare excellence.[9] Able to imagine no greater role for Emerson than that represented by one of Plato's philosopher-kings, Arnold concluded his lecture by recommending Emerson to his audience as a model of the "high and rare excellence" needed in American society.

II

Arnold's apprehension concerning the reception of this lecture was not unfounded. It stirred up much bitterness, especially in New England, and alienated a large number of Emerson's admirers. Murat Halstead of the Cincinnati *Commercial Gazette* found Arnold's "nerve" in speaking so bluntly of Emerson in the sage's own bailiwick "almost incredible" and recorded that Arnold's

[5] Leonard, *op. cit.*, p. 144.

[6] The lecture was given again in Tremont Temple, Boston, the following week to a considerably larger audience.

[7] This summary is condensed from the text appearing in Arnold's *Discourses in America* (New York, 1906), pp. 138-207.

[8] *Ibid.*, p. 178.

[9] In this respect it is illuminating to read the remarks of Orrick B. Johns in his article, "Matthew Arnold and America," *London Mercury*, XX (August, 1929), 389.

"sublime cheek in having so much respect for Emerson as to say he was not a great poet or philosopher, has shed a cold chill in Boston like an iceberg in a fog."[10]

The *Critic* reported that Arnold's lecture had "utterly destroyed" him in New England, where the public absolutely refused "to buy his works, notwithstanding the new and cheap form in which they have appeared."[11]

Many indignant partisans, however, were not satisfied merely to boycott a cheap edition of Arnold's works. They wrote articles and essays by the dozens, attacking Arnold's opinions.

Two broad lines of argument were pursued. One group of critics maintained that Arnold's judgment was so twisted by prejudices that he was incapable of understanding the beauty of Emerson's style. James Russell Lowell, himself a writer of renown, expressed the charge in these terms:

> I greatly doubt whether Matthew Arnold is quite capable (in the habit of addressing a jury as he always is) of estimating the style of one who conversed with none but the masters of his mother tongue. Emerson's instinct for the best word was infallible. . . . I think that Matthew Arnold, like Renan (who has had an evil influence over him), is apt to think the superfine as good as the fine, or better even than that.[12]

Frank Stearns thought Arnold "too sensitive and impressionable, too easily thrown off his guard by qualities in a writer for which he had an aversion." A too-decided preference for the classics and the tendency to like only that poetry which resembled his own were other faults, Stearns thought, that invalidated Arnold's judgment.[13]

Edmund Clarence Stedman, writing to his English friend, Edmund Gosse, agreed with Stearns that Arnold's criticism was likely to be too subjective. There is no man in England, Stedman told Gosse, whose critical opinion I value more than yours.

> I do not except Matthew Arnold's,—for his is sure to be too Arnoldish, if you know what I mean by that; it is apt to be eccentric, too *subjective*, and urged with a subtility and adroit style that often makes one forget his own canons in admiration of the critic's personality.[14]

Other commentators, more temperate in their admiration of Emerson, were willing to admit faults of style, but argued that style was secondary to substance. The *Critic*, edited by Lyman Abbott and Hamilton Mabie, felt that Arnold was too much in love with form "to do perfect justice to what lies behind form and is more and greater than all form—namely, to fine thinking and fine living as summarized in words."[15]

John Burroughs, more vehement in expression, charged that Arnold had restricted himself to "a criticism from the technical and academic side of literature" which took little account of Emerson's intrinsic genius. Like the *Critic*, Burroughs was willing to admit defects in Emerson's writing, but he believed that Arnold had permitted these defects to obscure the true source of Emerson's power:

> We know there is much in Emerson's works that will not stand rigid literary tests; much that is too fanciful and ethereal, too curious and paradoxical—not real or *true* but only seemingly so, or so by a kind of violence and disruption. The weak place in him as a literary artist is probably his want of continuity and the tie of association. . . . As a writer he had but one aim, namely, to wake up his reader or hearer to the noblest and highest there was in him; and it

[10] Cincinnati *Commercial Gazette* (December 6, 1883).

[11] "The Lounger," *Critic*, IV (February 2, 1884), 57.

[12] *Letters of James Russell Lowell*, ed. Charles E. Norton (New York, 1893), II, 376.

[13] "Matthew Arnold's Lecture," *Sketches From Concord and Appledore* (New York, 1895), p. 119.

[14] Laura Stedman and George Gould, *Life and Letters of Edmund Clarence Stedman* (New York, 1910), II, 81.

[15] "Arnold on Emerson," *Critic*, IV (January 12, 1884), 13.

was not part of his plan to enter into competition with the Addisonian writers for the production of perfect literary work. . . . To get at the full worth of Emerson, I say, we must appreciate him for his new and fundamental quality of genius, not for his mere literary accomplishments, great as these were.[16]

The Boston *Transcript*, agreeing with Burroughs, argued that Arnold should have pointed out "how far removed from modern needs and life are the polished style and fine tissue of the masters whom he admired."[17]

Another New Englander, James Freeman Clarke, the renowned Boston clergyman and author of *Ten Great Religions*, was particularly incensed with Arnold's criticism of Emerson's poetry. Clarke pointed out that Arnold's criticism was based largely on faults of meter and melody. But great poets possess two qualities: inspiration and art. A poet who excels in meter, language, and diction excels in art; others, such as Wordsworth, glow with a divine flame of inspiration. Their inspired thoughts make them great. In Emerson's poetry "art is at its minimum and inspiration at its maximum."[18]

Comparatively few critics found Arnold's estimate of Emerson fair and temperate. The *Nation* declared it to be a "beautiful and delicate piece of criticism, such as no other Englishman or American, save perhaps Lowell, could have produced."[19] Arnold, concluded the writer, gave a just estimate of Emerson's place in philosophy and literature. Charles Eliot Norton, unreserved in his commendation, called the lecture "a piece of large, liberal, genuine criticism" but acknowledged that it had "aroused the provincial ire of the pure disciples."[20]

The *Andover Review* was only slightly less impressed with the lecture. "To speak of Emerson as he does," the reporter wrote, "among the friends and worshipers of the American seer requires an heroic temper. The critic undoubtedly reversed the judgments of many of the admirers of the Concord philosopher by correcting them; and we believe that time will justify his estimate of his great master."[21]

III

Although time has, in a measure, justified Arnold's estimate of Emerson, in the America of the eighties, his appraisal inevitably aroused antagonism. The sources of American disapproval were rooted deep in the intellectual soil of the nation, and Arnold's stubborn disdain of compromise, his fear of pandering to his audience, induced him to reject those rhetorical skills of tact and ingratiation that might have mitigated the general resentment he encountered.

Intellectually the nation was unprepared for objective criticism. It still smarted too heavily under the cultural snobbery of the Old World. It still possessed too few symbols of America's cultural equality with Europe to listen unmoved to foreign criticism. Godkin, astute critic and editor of the *Nation*, appraised his adopted country's weakness in this respect and foresaw, even before Arnold lectured, that his remarks would give provocation.

There is nothing which the American public find it more difficult to comprehend than a critic. . . . The kind of man who lets his mind play round phenomena, who sees them from all points of view, and notes what he sees with

[16] "Arnold on Emerson and Carlyle," *Century*, XXVII (April, 1884), 925.

[17] Boston *Transcript* (December 6, 1883).

[18] "Carlyle, Emerson and Matthew Arnold," *Independent* XXXVI (March 6, 1884), 920.

[19] "The Week," *Nation*, XXXVII (December 6, 1883), 460.

[20] *Letters of Charles Eliot Norton*, eds. Sara Norton and M. A. DeWolf Howe (New York, 1913), II, 167.

[21] "America's Impressions of Matthew Arnold," *Andover Review*, I (January, 1884), 86.

scientific indifference to consequences . . . is a man to whom Americans still find it very difficult to do justice.[22]

That Arnold chose to let his mind "play round" the phenomenon of Emerson was especially unfortunate. To a great many Americans, Emerson was the symbol of a culture and refinement that were all too rare. In him they detected an antidote to the condescension of the Old World; in him they found evidence of the intellectual maturity of a young nation. Emerson was a source of strength to the national ego, and any detraction of his accomplishments was a disparagement of the nation. Americans wanted from the British critic recognition and praise of Emerson's achievements; dispraise angered them.

Arnold himself was aware of the American temper. "The appetite for praise here is enormous . . . ," he wrote in February, but "[I have not put] into the lectures anything catchpenny, or anything to offend those at home whose good opinion I value."[23]

Arnold's reluctance to make any concession to American worship of Emerson was a source of antagonism. His evaluation of Emerson had not really been unduly severe, but his forthright treatment had focused the minds of his hearers on the least complimentary aspect of his remarks. Had he softened some of his criticisms in deference to the sentiment of his audience, had he been less blunt and direct, he might have convinced more people of the justice of his views. Many of his criticisms appear to be needlessly harsh and uncompromising, gratuitously blunt and irritating. One can imagine the effect of a passage such as this on sentimental admirers of Emerson:

> Well, Emerson's poetry is seldom either simple, or sensuous, or impassioned. In general it lacks directness; it lacks concreteness; it lacks energy. His grammar is often embarrassed; in particular, the want of clearly marked distinction between the subject and the object of his sentence is a frequent cause of obscurity in him. A poem which shall be a plain, forcible, inevitable whole he hardly ever produces.[24]

Such forthrightness invited anger; many people resented Arnold's tactlessness. Randall Blackshaw's criticism was typical:

> To take but one example of his deficiency in this respect, let us glance for a moment at his lecture on Emerson. . . . He knew that what he had to say could hardly be relished by his hearers, no matter now true it was, or how delicately expressed. Under these circumstances a man of tact would have approached his subject with caution, and handled it with greatest tenderness. What did Mr. Arnold do? . . . He opened his lips and gave oracular utterance to his iconoclastic views.[25]

The fact that his bluntness produced resentment, continued Blackshaw, is less important than the fact that it defeated his purpose. "His object in lecturing upon Emerson was simply to open the eyes of the blind admirers of the sage. Yet he has probably failed to do this or has made the success of his endeavour a question of weary years."[26]

To the modern critic, from the vantage point of almost seventy years, Arnold does not seem to have penetrated the fortress of admiration that surrounded the sage of Concord. The fault was partially his for rejecting the persuasive skills of tact and ingratiation, but his indifferent success was chiefly attributable to the rigid attitudes of his audience toward Emerson and toward foreign criticism in general. Even had Arnold been the most tactful of men, he could scarcely have avoided offending a sizable number of his audience. From the start he was doomed to a degree of obloquy.

[22] "Mr. Matthew Arnold's Visit," *Nation*, XXXVII (November 1, 1883), 367.
[23] Leonard, *op. cit.*, p. 248.
[24] *Discourses in America*, p. 154.
[25] "Literary Tact," *Critic*, IV (June 21, 1884), 289.
[26] *Ibid.*

BROADWAY AND THE AMERICAN THEATRE WORKER

Lee Mitchell

IN some respects the American theatre worker is like the Mohammedan who bows toward a Mecca which he acknowledges as the source of his inspiration and the goal of at least one pilgrimage during his lifetime. The Mecca of the American theatre worker is Broadway. It is the source of his inspiration and the goal of his pilgrimage. His orientation toward it fills that part of his being not occupied with the more immediate practicalities of season budgets, subscription sales, and the erection of theatre buildings.

The magnetic attraction of Broadway springs almost entirely from two factors. The first is that Broadway is the locus of the original production of most of the best new playwriting in this country, for on Broadway new plays are most likely to be done first and there they usually receive their best productions. The second factor is that Broadway is generally the scene of the best efforts of such superb actor-producers as Katherine Cornell and Maurice Evans, for no other metropolis in this country is at present capable of supplying in sufficient abundance the high quality of talent required to support the work of producers of this calibre. Taken together, these two factors distinguish Broadway from the rest of the country and account for the spiritual orientation of theatre workers toward it. The hope of witnessing the original production of what may become one of the world's great dramas or of experiencing a memorable and incandescent performance leads the hinterlander to travel to New York.

The present concentration of talent in New York is not an indigenous natural feature as is, for example, the granite shelf of New England. Part of it is the result of the convenience of New York as a port of entry for talent from across the ocean and could have happened in any eastern seaport. Most of it is the residue of a centripetal tendency in play production dating back to the time when the commercial theatre was still a business as well as an art instead of a gamble, when New York was the capital of the commercial theatre in America, when touring companies assembled in New York travelled outward to every corner of the country, when the cinema was an infant industry, radio undeveloped, and the non-commercial subscription theatre as yet undreamed of.

Today the picture is very different. Across the nation thousands of local theatres have come into being, financed by season-subscription and mounting in each instance from a half-dozen to a score or more productions per season. The number of university, community, and summer theatres which have come into existence within the past generation is evidence that theatre activity in this country has been increasing at a pro-

Mr. Mitchell (Ph.D. Northwestern, 1941), Associate Professor of Dramatic Production and Chairman of the Theatre Department, School of Speech, Northwestern University, is currently President of the American Educational Theatre Association. *This paper is adapted from an address delivered at the Michigan Speech Conference, Ann Arbor, July 20, 1951.*

digious rate. In comparison the current activity of the Broadway theatre is not very great. The eighty-odd productions done there last season (only about as many as were done by the Pasadena Playhouse alone) constitute an infinitesimal percentage of the total. Moreover, while theatre activity in the country as a whole has been increasing, the amount of activity on Broadway has been steadily decreasing.

As a result of this decrease the Broadway theatre has come to be called "the fabulous invalid" (always ailing but never dying) and its condition is habitually referred to as that of "decline." Both terms misrepresent actuality, for both imply a general weakening. Weakening is going on, true enough, but it is almost entirely economic. No weakening of artistry is apparent. On the contrary, many of the more astute critics believe that the general quality of artistic work on Broadway is higher now than when five times as many plays were produced. What is taking place, then, is a simple decrease in quantity. Nothing indicates that this decrease has any effect one way or another on theatre work in the country at large. Its effect on theatre workers in New York, however, is profound, for it keeps them from seeing what is happening in the rest of the nation.

The average New Yorker still thinks of Broadway as the heart of the American theatre. He is aware, of course, of diminishing activity within his own sphere because his own employment opportunities are being reduced. But he is still close to the source of inspiration and warmed by the rays which emanate from the creative activity of a few persons of genius. His economic environment is such that he lives in a world of hope where the prospect of the "long chance," the "lucky break," and the "smash hit" hangs like a mirage on his horizon and prevents him from seeing what is happening in that vast area west of the Hudson. At the same time his behavior and thinking are highly conditioned by the high odds against profitable venture. These force him to think first of his own security. In recent years the shrinkage of his world has caused him to unite with his fellows in a variety of organizations whose primary purpose has been to provide a greater measure of collective security. Any organization originating among New York theatre workers is likely sooner or later to be influenced by this purpose. An interesting evidence of this fact is seen in the list of resolutions passed by the National Theatre Assembly which met in New York in January under the sponsorship of the American National Theatre and Academy. Most of the resolutions touching the state of the American theatre were concerned with means of reviving the Broadway theatre and the remainder with ways in which the theatre in the rest of the country could contribute to this revival.

In such a climate it is naturally difficult for the New Yorker to think clearly of the theatre as a whole or as a national phenomenon. He does not realize that his is only a local problem or that his uncertainty of employment is due to a unique flaw in his economic environment, for he does not recognize the existence of honest-to-God theatre art anywhere outside the magnetic circle within which he revolves.

The typical New Yorker in show business tends to think of all theatre workers outside his own geographical-occupational complex as "amateurs." Now, equal association with amateurs is naturally repugnant to one who has achieved professional status in the practice of his art. But this attitude is due to a misperception. Thousands of theatre work-

ers elsewhere are amateurs in no possible definition of the term, whether according to the quality or the quantity of their theatre work or the extent to which they support themselves by it.

The typical theatre worker in the country at large pursues his work concurrently with some related activity. This may be the teaching of drama, stagecraft, or acting. It may be the operation of a theatre school or a children's theatre. Or it may be some combination of summer theatre work with winter work in a school or community theatre. That he is active in several phases of theatre does not make him an amateur any more than clerking in Macy's between engagements makes an amateur of the Equity member—probably much less so, for in theatre art versatility has always been a virtue, as the long list of great actor-playwrights, actor-managers, and designer-directors readily testifies. On Broadway the craft-union classification of workers which developed when the commercial theatre was mushrooming now makes it difficult for workers there to participate in more than one phase of any production. In most parts of America to be able to say, "I can act, paint scenery, make properties, or rig lights, whichever is needed," is something to be proud of, for it means that one knows theatre art wholly rather than partially. To say this on Broadway is to be laughed at, for there the idea of an actor doubling as stagehand is incongruous with the accepted departmentalization of creative activity. Such restrictions are more and more keenly felt as the activity on Broadway decreases. The failure to realize the full potentialities of the more versatile workers is becoming increasingly serious, for the Broadway world is diminishing toward the point where it will soon be too small to support a very high degree of specialization. The result is that the "amateur" in the hinterland makes a pretty good living in theatre work while the "professional" starves for lack of opportunity.

The "professional" who works in two or three productions a season considers himself fortunate. The typical "amateur" does twice that number season after season and probably works in several different departments to boot.

Except on Broadway, the probability of actually losing money on the production of any one play is negligible, and over the space of a season the profit in most theatres, though modest, is dependably constant. This is not to say that profit is easily come by. To achieve it and keep it requires unremitting promotion, continual improvement in quality (audiences become increasingly discriminating with successive seasons of attendance) and the most painstaking control of the budget. But given these, after several seasons financial stability is no longer a matter of chance.

At present the position of Broadway as the Mecca of the theatre worker rests on the new plays and occasionally brilliant performances given there. It provides no models of theatre architecture, for its newest theatres date back to the twenties and most of them were many years behind the best European structures even when new. Practically all the theatres built in this country since then have been for school or community use, the best of them modelled after European rather than Broadway buildings. In most Broadway theatres the lighting equipment and stage machinery is archaic. The more advanced mechanisms and lighting systems are all installed in school theatres. The economics of Broadway is as outmoded as the architecture of its theatres. Productions are financed and mounted individually, each with the object of creating, above everything

else, a stampede in popular taste which will keep the box office sold out for a season or more. When, as in three out of four such ventures, the objective is not achieved, the investment of talent and money is wasted. That patient gardening which has brought the perennially blooming subscription audience to its present state of development has all been done on acreage far removed from Broadway. And while the average quality of Broadway productions is higher than it was twenty-five years ago, it has not improved as much in that space of time as the quality of production in England and in other parts of this country. The best Broadway productions are those which allow the greatest variety of acting styles; the worst are usually those which demand the greatest unity, so that while plays of highly diverse ingredients are often applauded by all, productions of the great drama of the world are generally criticized for inequities in interpretation and staging. In foreign productions and productions in other parts of this country the situation is likely to be reversed, with the best results achieved in those plays which require consistency of mood, unity of style, or highly developed ensemble playing.

The magnetism of Broadway, unlike that of Mecca, is a geographical happenstance, for the conditions which favor the production of new plays and the effulgence of genius are not peculiar to any particular place. They can appear anywhere that sufficient theatrical activity and sufficiently discriminating audiences happen to coincide. If the amount of activity on Broadway continues to diminish, twenty years hence those who now make the pilgrimage to New York to see the best of their art at first hand will be travelling to London to accomplish the same purpose.

COMMENTARIES

OUR PECULIAR ORNAMENT

If Men by nature had been framed for Solitude, they had never felt an Impulse to converse one with another: And if, like lower Animals, they had been by nature irrational, they could not have recognized the proper Subjects of Discourse. Since SPEECH then is the joint Energy of our best and noblest Faculties (*a*), (that is to say, of our *Reason* and our *social Affection*) being withal our *peculiar* Ornament and Distinction, as *Men*; those Inquiries may surely be deemed interesting as well as liberal, which either search how SPEECH may be naturally *resolved*; or how, when resolved, it may be again *combined*. James Harris, *Hermes*, 4th edition, pp. 1-2.

FAIR PLAY TO THE UNDERSTANDING

We only labor to stuff the memory, and leave the conscience and the understanding unfurnished and void. Like birds who fly abroad to forage for grain, and bring it home in the beak, without tasting it themselves, to feed their young; so our pedants go picking knowledge here and there, out of books, and hold it at the tongue's end, only to spit it out and distribute it abroad. . . .—Michel Eyquem de Montaigne, *Essays*, Book I, Chapter XXIV, "Of Pedantry"

SPEECH THERAPY FOR THE CEREBRAL PALSIED IN A TREATMENT-TRAINING CENTER

Alice W. Mills

DURING the last few years much public interest has been created in the plight of children afflicted with cerebral palsy. That rehabilitation should be provided for these children is now an accepted principle. The first question is: what type of program can best accomplish the desired results? Should treatment and training be given in the home, in special school classes, specially provided schools, hospital clinics, sheltered workshops, or treatment-training centers? I wish to point out some unique advantages to be found in such a treatment-training center as that in Springfield, Massachusetts, which is conducted by the Bay State Society for the Crippled and Handicapped, an affiliate of the National Society for Crippled Children and Adults.

Such a center has the coordinative advantages of medical direction, psychological evaluations, social service workers' reports, assistance of occupational, physical, and speech therapists; and also the service of a school teacher who adjusts regular classroom procedures to the special needs of these children—in cheerful, attractive school rooms. The therapists (occupational, physical, and speech) work in close, daily cooperation with one another and with the teacher; thus all the child's hours at the center are supervised by a number of specialists. The therapists may ask for information and advice from the neurologist, orthopedist, pediatrician, audiometrist, psychologist, and social worker. In regular staff meetings patients are diagnosed, prognoses are given, and methods of treatment and training are explained and discussed.

The center in Springfield also has a Medical Advisory Board, and the cooperation of a psychiatrist, a laryngologist, and a dentist. Cooperation from the Springfield Hearing League has been excellent, but the proposed purchase of an audiometer will make possible the testing of a child on any day that he seems most likely to cooperate. The Springfield School Board furnishes the services of a teacher.

Perhaps one advantage of such a center over the usual speech clinic in a hospital is in the regular class room hours and the supervised periods of play and rest. These additional opportunities for observation of children with cerebral palsy, in varied situations, give the therapists a better understanding of the total individual—of his social habits and attitudes, his initiative, his capacity for education, and of all these factors in relation to his physical handicap. The more intimate knowledge of the patient helps in prognosis, plans for treatment and training, and evaluations of progress.

Various types of therapeutic equipment offer the children competitive experience free from the stress and the defeatist feelings which inevitably result

Mrs. Mills (M.A., State University of Iowa, 1922) is Chairman of the Department of Speech and Director of the Speech Clinic, Mount Holyoke College, and Consultant on Speech Therapy for the Bay State Society for Crippled and Handicapped. *This paper was read at the annual convention of the Speech Association of America in New York, 1950.*

from competition with children of normal muscle functioning. As soon as the child is capable of regular class room activities he is transferred to the public school. During the last year the Springfield center transferred seven children to the public school; some have continued to report for special therapy. Occasional visits to the center of non-palsied children, and brief excursions into the city, give the clinic children the kind of outside contacts necessary for personality development.

Testing and Progressive Diagnosis. The referral data usually include the report of a pediatrician and the medical history relating to the cerebral palsy. At the center, the orthopedic surgeon examines the patient, makes a medical diagnosis, records the specific type of cerebral palsy involvement, and outlines a treatment program. The child is tested by each therapist: the occupational therapist checks on his capacity for sucking, chewing, swallowing and his use of hands and arms; the physical therapist makes a careful muscle evaluation and records body muscles that are involved; the speech therapist makes a preliminary examination of speech production and observable symptoms of muscle involvement in the speech mechanism. The patient is given an intelligence evaluation by the psychologist, an audiometric test and, if advisable, a visual test. Parents are interviewed by the social worker; counseling is planned (where advisable), and initial steps are taken toward the building of case histories for the help of the trainers and for use at later "staffing" of the children. The diagnoses are called "progressive," for only as a therapist works with a child is she able to make evaluations; and estimates are often changed as training proceeds.

The preliminary speech diagnosis includes: the kind and amount of production and discrimination of speech sounds; detailed aspects of inhalation, exhalation, and phonation (with special attention to deviations from the normal); and cerebral palsied symptoms in neck, mandible joint, and muscles of the pharynx, velum, tongue, and lips. Facial grimaces, drooling and swallowing difficulties are noted.

The speech therapist also considers the possibility of involvement in the muscles of the diaphragm and the larynx. The articulatory musculature is less difficult to test, since these structures are visible. But the involvement in the respiratory and laryngeal regions is not easy to determine; unless the speech therapist has had special training in vocal anatomy he may not feel equal to the attempt. And, of course, he is aware that the respiratory and phonatory disorders as well as the articulatory may be rooted in other causes, perhaps psychological. In any case, it is advisable for the speech therapist and the physical therapist to work together in such testing, with the cooperation of the medical director.

The question may arise: "Why cannot the speech clinician go ahead with training of the breathing and phonatory mechanisms without attempting muscle diagnosis?" The answer is that he can, of course; and he usually does. But, just as an understanding of the muscle condition of the articulatory structures adds to the clinician's skill in training, so should a study of muscle functioning of the chief unseen structures of speech production increase his competence. The lack of objective research in this category of the handicapped makes *especially urgent* the need for painstaking care in the specific etiological diagnosis of speech disorders of the cerebral palsied.

Two important ideas should be stressed before we undertake the consideration of training. First, the child

should not be thought of as *diseased*, but only as having disordered muscle functioning. As Dr. Bronson Crothers has said: "The responsible cause has done its work; the child is suffering from the results of a past lesion or damage rather than from an active disease."[1] Second, although each child must be studied as an *individual* rather than as a cerebral palsied *type*, and although, as Dr. Fred Evans writes, "no one type of speech is universally characteristic of children handicapped by cerebral palsy," . . . and there "is no such thing as typical 'spastic speech'",[2] or (I add) *typical athetoid speech*, still certain types of muscle functioning and of symptomatic bodily patterns are peculiar to each type of cerebral palsy; and therefore, in making speech diagnoses (as also in training) this fact must be taken into consideration. This area affords a possibility for interesting research studies, in which all members of the "cerebral palsy team" should take part.

Speech Training. Speech training for the cerebral palsied may be said to follow these general lines, although the approach, the emphasis, and the teaching materials vary according to the needs of the child:

1. Gaining rapport with the child; getting his confidence.
2. Developing speech readiness; giving speech stimulus.
3. Training in relaxation.
4. Muscle training for involved muscle groups.
5. Coordinated exercises in relaxation, breathing, and phonation.
6. Teaching speech sounds, words, and sentences.

Since speech functioning is an integrated kind of human behavior this training is not usually given in separate stages, but in blended and integrated progression. Ear training is given at every lesson: the teacher must have a good voice and good enunciation.

Much has been said and printed about the need on the part of the speech clinician of gaining rapport with the child and of understanding his home environment. Many of the techniques used in initial stages of training, such as the blowing exercises (with bubble pipes, horns, feathers, harmonicas, etc.) and the tongue exercises (with lollypops, pictures, and clowns with popping-out tongues) serve in gaining interest and giving the child self-confidence, as well as in strengthening muscle. Such devices used with all children, without relation to specific individual needs, seem to be related chiefly to the first two steps of training. Certainly for these purposes they are useful; however, the wise clinician, suiting the exercise to the weakness, uses them discriminately, in order that she may not waste time in getting at the principal need of each child. (I have in mind a twenty-two year old young woman with a spastic condition, whose phonation is severely disordered but whose tongue and lips function—and, I have reason to believe, have always functioned—excellently. Yet the speech training she has been given through the years, until lately, has consisted of lip and tongue exercises, together with some general consideration of breathing in blowing exercises.)

The emphasis often given to the blowing of bubbles and the licking of lollypops with the cerebral palsied makes me inclined to agree with the opinion expressed by Dr. John C. Snidecor in a discussion of speech correction for the cerebral palsied: "the peripheral speech mechanism can be exercised directly

[1] Marsee Fred Evans, "Children with Cerebral Palsy," in *Speech Problems of Children*, ed. Wendell Johnson (New York: Grune & Stratton, 1950), p. 171.
[2] *Ibid.*, p. 170.

with speech sounds without recourse to the usual repertoire of artificial exercises so often proposed."[3] However I do not agree entirely with this point of view. I believe these techniques have value in exercising muscles, provided that they are selected with consideration of specific, individual needs. Also group blowing of bubbles and licking of lollypops has a social value similar to that of group singing games. All such activities should be utilized, but always with a considered purpose.

The school room experience of our children in the Springfield center does much to develop confidence and build speech readiness. Our teacher has had courses in class room methods in speech training, and the speech therapists supervise our speech activities. Speech games, singing and rhythmic exercises are used. The children who can walk march to the beat of the verse; those who cannot walk speak to the tapping of feet, hands, or fingers—depending upon their respective ability for movement of these parts. They try to mimic animal calls, and to toot like an engine as they push their toy trains along the floor. One spastic child who, during her first weeks in the center, could speak only in a whisper developed the power of phonation through imagining she sold newspapers—standing with a few newspapers under her arm and crying out the call of the corner newsboy as other children moved past her. In her training periods with the occupational therapist another little girl learned to say, "put it in and draw it out," as she drew a shoe lace through an eyelet. A little boy practiced, "See Saw, Margery Daw," as he drew a small saw across a piece of wood.

Every child requires training in relaxation—the athetoid most, the ataxic least. Since the child with ataxia is mainly lacking in balance, his chief need is to develop power of directed motion. Also, his speech muscles probably need strengthening. For the athetotic child involuntary movements, profuse "overflow" of impulses (stimuli) from the motor area of the brain, make relaxation necessary as a basic condition for speech training; only from a relaxed condition can he learn to control excessive motion. Beginning the speech lesson of the spastic child with relaxation is also advisable, for this approach is more likely to lead him toward overcoming the stiffness of the "stretch reflex" type of muscle behavior and to assist him in establishing new muscle habits.

I have had success in the use of Dr. Jacobson's "progressive relaxation" techniques. Although this method was not planned for the physically handicapped, many therapists have adapted it to the treatment of the cerebral palsied with good results. Two of its aspects are of tremendous value. In the first place, the word *relax* is never used. The person with cerebral palsy has that word flung at him continually. It suggests to him that he should *do something*, but his muscles are already over-working; he needs to understand that he should *cease* doing something! Instead of *relax*, Dr. Jacobson uses *let go*, which leads toward the desired result when the speech therapist utters it in the right tone. In the second place this direction always follows a conscious experience of tension in a specific muscle or muscle group. Having *noticed* the tension in a localized part of his body, the patient can more readily *let go*, ease the strain. This approach is much more reasonable than the purely suggestive method, such as, "Just be a rag doll," or "Imagine soft moonlight on water." One cannot go

[3] John C. Snidecor, "The Speech Correctionist on the Cerebral Palsy Team," *Journal of Speech and Hearing Disorders*, XIII (March, 1948), 68.

on and on imagining himself a rag doll or a drifter on a moonlight night! But anyone—even a child, if rightly guided—can learn to recognize muscle tension and acquire a letting-go of effort, a resting from the *work* involved in muscle contraction. This technique I have used with some success in training an athetoid (a man in his twenties) to overcome the tendency toward facial grimacing.

We are told by authorities in cerebral palsied treatment that relaxation training should begin proximally and proceed distally. In speech training this principle is easy to apply, for we can easily begin with the eyes or forehead and move toward the neck, articulatory structures, then to the shoulders, leaving the arms and hands till later.

Breathing can be considered concurrently with relaxation. If relaxation is accomplished, breathing may improve. However, special study should always be given to the breathing of a person with cerebral palsy. For the speech trainer, nothing can take the place of full and accurate knowledge of the anatomy and functioning of the respiratory mechanisms. Depending on breathing exercises in books will not suffice, no matter who wrote the books. The speech worker must be able to recognize abnormal symptoms and to discover what muscle action is causing them, in order to decide upon effective treatment. A thorough understanding of the anatomy and physiology of passive breathing and of the changing rate and control for speech, in addition to an understanding of the nature of cerebral palsy, should enable him to meet the breathing problems.

Consideration of laryngeal functioning and of voice development should follow closely upon relaxation and breathing. In my judgment, a coordinative approach in these three directions is to be desired. Easy, correct breathing and adequate vocal band action, together with good neck and pharyngeal tonus must all be fused in simultaneous functioning for good tone production. It is a "total Gestalt," as Dr. Kurt Goldstein has said.[4] Perhaps most speech therapists try first for a more or less prolonged tone, while the child is in a relaxed state, in supine position on a table, or lying in a reclining relaxation chair and breathing easily. When this tone is successful, the child can progress gradually toward speech sounds, words, phrases and sentences. The therapist should take care to move in easy stages from the words that are simplest for an individual to the more difficult ones. As soon as a patient is able, he should be led to phonate in sitting and standing positions.

The improvement of articulation for speech sounds often requires many weeks of training the lips, tongue, and mandible joint. Muscle exercises are selected to fit the need. Here, however, work is somewhat easier because the structures can be seen. The use of a mirror is helpful. The speech trainer and the child sit together before the mirror. The child can see the articulatory movements of the trainer without facing her directly, and can see his own face as he attempts to follow her movements. Obviously, the speech therapist should never over-do the lip and tongue actions. Here she will need all her knowledge of applied phonetics! Also, she needs a knowledge of child psychology in order to manage all children effectively in this situation. Most children like to use the mirror in this way, although an occasional child will prove too distractible for the focusing of attention.

I have made some use in speech train-

[4] Kurt Goldstein, *Language and Language Disturbances* (New York: Grune & Stratton, 1948), p. 30.

ing of the sand bag principle and also of the principle of resisted motion.

Sandbags are used to hold down other parts of the body not being trained at the moment. A child with athetosis whose legs and arms had been steadied with bands which held her firmly in her wheel chair, was given her speech training in this controlled position; another child was given prolonged phonation exercises while supported with sand bags on the physical therapist's table. The results suggested the advisability of further experimentation.

Resisted motion is a type of force put against a desired motion causing a slowing up of motion for the purpose of leading the athetoid to clarify the feeling of muscle action during involuntary motion.[5] This principle in treatment, employed by physical therapists, I followed in training the mandible joint action of a tension athetoid, a young man patient at our center whose mandible frequently goes out of alignment when he opens his mouth. I used a wide elastic band around his jaw fastened at the top of his head. This served as a resistor to the dropping of the jaw. With slowed control, he was soon able to open and close his mouth without the mandible slipping out of joint alignment. What carry-over may result from this treatment remains to be seen. As she stands at the back of the patient, the clinician can steady the jaw and also the head with her hands. Placing a piece of light-weight rubber or cork between the teeth laterally during tongue exercises will also steady the mandible.

Whenever advisable, I direct the mother of a child in methods and principles of home training for speech improvement. We make good use of our voice recording instrument. All speech lessons are carefully planned and progress reports are kept on file. When a child is ready for it, he is given a "lesson book" to take home— a note book which is filled progressively, throughout the weeks, *especially for him*, according to his individual needs and abilities. This book indicates immediate objectives in training, shows his progress, and leads the mother in home practice. If the mother works at home with firmness, comradeship, and humor, results are usually forthcoming.

[5] Paula F. Egel, *Technique of Treatment for the Cerebral Palsy Child* (St. Louis: C. V. Mosby Co., 1948).

COMMENTARIES

THE ONTOGENY OF SPEECH

> . . . This I remember; and have since observed how I learned to speak. It was not that my elders taught me words (as, soon after, other learning) in any set method; but I, longing by cries and broken accents and various motions of my limbs to express my thoughts, that so I might have my will, and yet unable to express all I willed, or to whom I willed, did myself, . . . practise the sounds in my memory. When they named any thing, and as they spoke turned towards it, I saw and remembered that they called what they would point out, by the name they uttered. And that they meant this thing and no other, was plain from the motion of their body, the natural language, as it were, of all nations, expressed by the countenance, glances of the eye, gestures of the limbs, and tones of the voice, indicating the affections of the mind, as it pursues, possesses, rejects, or shuns. And thus by constantly hearing words, as they occurred in various sentences, I collected gradually for what they stood; and having broken in my mouth to these signs, I thereby gave utterance to my will. . . .—Augustine, Bishop of Hippo, *Confessions*, Book I, [VIII], 13.

A PROGRAM OF SPEECH EDUCATION

Recommendations of the Contest Committee of the North Central Association with Respect to Speech as Submitted by the Speech Association of America

Introductory statement by James H. McBurney, Chairman, Special Committee on Contests, Speech Association of America:

On March 22, 1950, the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools received the Report of the Contest Committee of the Association. This report submitted "specific recommendations with respect to the various fields commonly involved in contests." The most specific recommendation with respect to speech was that interscholastic speech contests should be discontinued. The Contest Committee anticipated a strong reaction to the recommendations, and the anticipations were fully realized. One result was the appointment of a Special Contest Committee by the President of the Speech Association of America. The membership of this Committee was Bower Aly (University of Missouri), Orville Hitchcock (State University of Iowa), James H. McBurney, chairman (Northwestern University), Loren D. Reid (University of Missouri), and Karl R. Wallace (University of Illinois). This Committee was asked to work with the Contest Committee of the North Central Association in an effort to provide a report on speech contests mutually satisfactory to both committees. This report was prepared and presented at a meeting of the Commission on Secondary Schools of the North Central Association in Chicago on March 29, 1951. The Commission voted to adopt the report. This report is printed in full herewith.

Lowell B. Fisher, Illinois State Chairman of the North Central Association, and Chairman of the NCA Contest Committee, worked actively with the Committee of the Speech Association and was most helpful in interpreting the new report to the Commission on Secondary Schools. Messrs. Aly and Wallace were primarily responsible for the substance of the report. Consultants to the Committee included Hale Aarnes (Stephens College), Henry L. Ewbank (University of Wisconsin), Grant Fairbanks (University of Illinois), Barnard Hewitt (University of Illinois), Glen Mills (Northwestern University), and Wesley Swanson (University of Illinois).

Introductory Statement by L. B. Fisher, Chairman, Contest Committee, North Central Association of Colleges and Secondary Schools:

This report contains recommendations for a complete speech program in secondary schools presented officially by the Speech Association of America.

The Chairman of the Contest Committee worked closely with the speech group during the preparation of these recommendations. Excellent cooperation and a sincere desire to improve speech education was evident at all times by the representatives of the Speech Association of America.

Recommendations. It is recommended that:

(1) That the recommendations prepared by the Speech Association of America constitute the recommendations of the North Central Association with respect to a suggested program of speech education.

(2) That the Commission on Secondary Schools request a sufficient appropriation to publish in brochure form these recommendations for nationwide distribution at a nominal cost.

(3) That State Committees of the Association make a determined effort to encourage implementation for improving speech programs in each of the member schools of the various states of the Association.

(4) That the Chairman of each State Committee contact in each state both the Director of Extension of the State University and the Superintendent of Public Instruction, or the Commissioner of Education, encouraging each to assist in the implementation of the proposed program in speech.

(5) That the Contest Committee in general, and its Chairman in particular, do all possible to encourage school administrators and school boards to give serious consideration to the curricular needs of boys and girls with respect to speech.

(6) That each State Chairman contact the

executive officer of the school board association in his state encouraging a program of informing lay people of the needs for education in speech.

(7) That the contest element be handled in each member school in accordance with the general principles in the recommendations presented by the speech educators.

The reports of the Contest Committee with respect to music and speech actually constitute a program of studies for work in those areas. Although the general principles implicit in these reports are sound, there may be particulars with which educators will have some disagreement. It should be made clear that while the Commission on Secondary Schools adopted the report, it in no way constitutes *Criteria, Policies,* and *Regulations* of the North Central Association. The report is a program which the North Central Association felt might be of use to schools. The Association further felt that the general principles expressed in this report might be most helpful in stimulating schools to improve their offerings. It is sincerely hoped that each member school of the Association will give its program serious consideration during the coming year.*

PART ONE: POINT OF VIEW

I. Introduction

A speech teacher of ancient Rome once observed that God had distinguished man from all other creatures by no other means so powerfully as by the gift of speech. A modern novelist has declared that all life comes back to the question of our speech, the means by which we communicate with one another. If the observations of the ancient teacher and the modern novelist are sound—and most thoughtful persons agree that they are—then education for the effective use of speech is paramount for the individual and for his culture.

Speech education is determined by fundamental facts representing some of the contributions made by students of psychology, linguistics, sociology, political science, and communication, as well as by speech scientists. The basic facts are few; taken together they support a philosophy of speech education.

II. The Basic Facts of Speech

1. *Speech is learned, not inherited:* Speech becomes so much second nature that men sometimes regard it as a physical inheritance like eyes or hands or feet. But every member of the human race has to acquire his speech; he brings none of it with him. A significant part of this tremendous feat of learning is accomplished by most people before the age of six, i.e., before school age.

2. *Speech is complicated:* Considering the hindrances to the creation and communication of a single thought, human beings may marvel that they understand each other even as well as they do. One reason for the complexity of speech is that no single *organ* of speech exists. The eye sees, the ear hears. What organ speaks? Not the tongue, for all the poet's metaphor. Not the lungs alone, nor the larynx, nor the brain, though all are involved. Speech is a secondary function of many organs, each of which has a more pressing vital function: the throat is used in speaking, but its chief function is swallowing; the lungs supply the column of air for speaking, but only as an incident to maintaining the breath of life; the ear has an important function in speech, but its primary obligation is to hear. In a sense, the whole human body is involved in every act of speech.

Language behavior is virtually equivalent to thinking behavior. Although language may be of different kinds—

*Mr. Fisher's statement is taken from the Introductory Statement and Recommendations made by the Contest Committee of the North Central Association on March 29, 1951. The editor has not included here the statements concerning music and art which appeared in the original report.

such as the language of mathematics and of music—the language of words is universal. Accordingly, whatever improves the use of language improves the individual's ability to think. Education is always interested in the development of thinking. One way to develop thinking is to develop speech. Through planned experience in speaking comes growth in thought and speech.

3. *The act of speech is unified:* Whereas the human being has certain senses for inward impression—such as sight, taste, touch, smell, and hearing—he has, in an overwhelming number of life situations, the single means of speech for outward expression.

The human being is most human when using language. Unlike other animals, man can use speech to point to objects and events not immediately present to him and to others; he can talk and reason about his past and plan for his future, and for such purposes he has developed a grammar, a rhetoric, and a logic. Education is always deeply concerned with humanity and with personal adjustments peculiar and proper to the human being. In seeking to develop effective use of speech, education is meeting man on his most human level, for speech and thought are so interdependent that no one is likely ever to make a clear distinction between them. In the human and social sense the mind is made of language; and for nearly everyone the major language is the speech learned in childhood.

4. *The requirements of speech vary in differing cultures:* In the simple culture of rural America in 1850, personal anomalies of speech created relatively simple problems. The Illinois farmer in 1850, for example, probably did not require ten per cent as much speaking as most citizens of Chicago do today. If the farmer chanced to have an impediment in his speech, personal consequences might or might not have been unfortunate; but the social and vocational results were not highly significant. The geometric progression of complexities in modern life has magnified the importance of ready speech for every active member of our society and at the same time has placed heavy stresses upon the channels of communication. In a complex urban culture, the man who cannot speak well is often handicapped just as surely as the man who cannot hear well: often they are the same person. In a great city, a man who is ill in his speech may be just as unemployable as one who is deficient in vision.

Realizing all that is involved in the creation and communication of thought in our increasingly complex culture, responsible Americans should consider means of helping those persons whose physical basis for speech is inadequate but perhaps remediable. In an era when every man counts, effectual measures should be taken to redeem the speech handicapped.

III. Speech and the Citizen

What of the great numbers of people whose speech is acceptable? What do they require of speech, and what is required of them?

The stresses of the times and the need for easy communication are present for those of normal speech just as they are for the handicapped. The grouping of people in cities, the developments in the technology of communication, the impact of the moving picture, radio, and television on American culture, and the necessities of modern production merely suggest the ways in which speech problems have multiplied. The problems of communication have not merely increased in number; they have developed to unprecedented intensity. With the

coming of radio and television language has entered into a new age: speech has been given a fourth dimension whose potential can hardly be estimated. Apparently more people must talk and more must listen today than ever before, not only because there are more people but also because they have more problems—and because they live closer together. In the union hall, in the board meeting, and in the council chamber; in consultation, in conference, and in negotiation; from the pulpit, from the platform, and from the radio and the television set talking goes on to one listener or a million. Arguments are developed, appeals are made, propaganda is insinuated into the minds and spirits of the people. How do they respond?

Communication makes possible group living; and speech, as the chief means of communication, is the universal instrument of social cooperation and coordination. From the most ordinary conversation to the most complex political discussion, speech is used more often and more widely than any other means of communication. The world of today is for most persons a speaking and listening world. It is a world, furthermore, that the great majority of youth must learn to live in without the privilege of higher education. Youth, then, must have mouths that speak and ears that hear. "Without speech I can exist," said the sage, "but I cannot live."

Speech appropriate to group living is characteristic of the individual who gets along well with others. Personality traits and attitudes seem to be most often revealed in speech, and significant development in speech is usually accompanied by significant gains in personality. Successful communication depends upon the understanding, respect, tolerance, and sympathy which speaker and hearer have for each other. Accordingly, certain attitudes should become intimately associated with speech and speaking situations. They are the attitudes of helpfulness, cooperation, tolerance, inquiry, concession, admission, self-reliance, honesty, and conviction. Although some of these may appear more sharply in one speaking experience than in another, they are the attitudinal bases of informal speech and group discussion, of dramatics and the oral interpretation of literature, and of public speaking and debate. In speaking, as in any other learning experience, such attitudes should be rewarded and reenforced, and anti-social attitudes, such as belligerence and egotism, should go unrewarded.

In a free society, the welfare of all the citizens depends ultimately upon public opinion. If they do not have the ability to form wise judgments on the basis of information and arguments presented to them, then the wise and the unwise will suffer together the consequences of their mutual failure to present and to comprehend sound courses of action. That men should be able rightly to conceive policies, effectively to communicate them, and readily to understand them is a matter of first importance.

If we are not to be deluded by the fraud that government by decree is safer than government by discussion and debate, then all our people must be made increasingly able to participate effectively in public affairs—in the union, in the church, in the corporation, in the legislative assembly, and in the Congress. A citizenry able to differentiate between sound and fallacious reasoning, to distinguish between acceptable and shoddy evidence, to tell an honest speaker from a verbal swindler—this is the minimum essential for the survival of a free and responsible society in a chaotic world.

IV. Speech and the Leader

In *The American Commonwealth* Lord Bryce set forth the ideal that every citizen in a free country should be able to formulate his opinions on public policies and to defend those opinions with arguments. Bryce readily admitted that in practice perhaps not more than one voter in twenty is so ideally equipped. The nineteen lack the ability or the information to deal with the issues of the day; or they have become so engrossed with private affairs that they have no time for public business. But if the twentieth man has the time, the energy, and the ability to state the right propositions in the right way, the nineteen may be able to reach the right conclusions.

What is the usefulness of speech to the twentieth man, the leader in the enterprises of labor, industry, and government? The leader in any group not dependent immediately on force must employ the twin arts of discourse: discussion and debate. Discussion, chiefly a method of inquiry, is a way groups of people learn: it is a means of discovering alternatives. Debate, chiefly a method of advocacy, is a way groups of people develop alternatives. As experience demonstrates, when the arts of discourse are corrupted, when the channels of communication are clogged, men resort to violence as the final arbiter. Doubtless that is one reason why the founders of the American Republic set so many safeguards around the right to speak and the correlative right to listen. For the right to make inquiry (i.e., to discuss) and the right to advocate one's convictions (i.e., to debate) are firmly fixed in the Constitution of the United States. The right to be heard by a jury is even older than the Constitution. At the heart of true citizenship in any organization—social, economic, or political—lies the right and the obligation to utter in the most effective possible way what one believes to be true.

The twentieth man, the leader, must perforce accept the obligation with special care and purpose. Upon his ability to explain, to clarify, and to advocate his judgments rests the welfare of his group and, in the long run, of his nation and his culture.

V. Speech and the Schools

The functions of the arts of speech in a democracy have been set forth because their state is critical. A generation ago John Dewey declared the essential need of the day to be "the improvement of the methods and conditions of debate, discussion, and persuasion." The situation has not changed for the better. Systematic instruction in speech is one of the oldest and most significant of the tasks entrusted by the American people to the schools. Indeed the relation between the schools and instruction in discussion, debate, and persuasion is much older even than America. The earliest schools known to the Occident dealt with a problem essentially similar to the one current today: How can we make boys and girls more useful when they talk? The consequences of the neglect of speech education can be observed in the lack of social intelligence. Unless we heed Dewey's injunction to improve the methods and conditions of debate, discussion, and persuasion, we may find ourselves lacking the basis for a technological or any other culture. We have long lived without atomic science. Whether we can live with it in the dignity of freedom depends in large measure on our ability to solve our problems through the intelligent use of the spoken word.

Discussion and debate serve democracy, and in turn democracy preserves

and fosters personal integrity that springs from freedom of speech. The interaction of discussion and freedom of speech preserves personal integrity—personal conviction. In our society any speaker is free to declare, in effect, "I am saying what I believe in the way that I think best for the good of all who hear me." In a tyrannical society, he *must* say, in effect, "I am saying what I am told to say in a way approved by the Dictator for his benefit." The difference between these two statements marks the difference between personal integrity and the lack of it. To encourage and preserve discussion and debate as we know them is to preserve freedom of speech. To preserve freedom of speech is to preserve integrity in all social relationships in which communication makes a difference.[1]

PART TWO: SPEECH AND GENERAL EDUCATION IN THE SCHOOLS

In keeping with the values and goals of speech education expressed above, school programs should give all pupils opportunities to improve their speech through guided experience. The essential speech activities are part of a common learnings program. They are the universal means through which basic information is acquired and social adjustments made both in and beyond the school. Through them personal relationships are facilitated or hindered; through them individuals and groups seek understanding, decision, and action.

[1] In presenting this statement concerning speech education, the Speech Association of America is aware that in part the statement applies also to written communication. Taken as a whole, however, the statement stands for the special values that speech education can make to the personal and social development of youth in a democratic society whose vocational, professional, civic, and cultural values are realized in everyday communication through speaking and listening.

I. Tests of Speech and Hearing

1. *Speaking:* Since difficulties in voice and articulation impede communication and are sometimes associated with social maladjustment, every pupil should know whether his voice and articulation are adequate. If his speech does not meet minimum standards, he is entitled to counsel and aid.

Although judgments and informal tests can be made by any teacher of speech, diagnosis and training in remedial speech should be undertaken by or under the guidance of a qualified speech correctionist. In cooperation with medical and counseling services available in the school and community, the correctionist can undertake adequate diagnosis and prescribe proper therapy. The correctionist can often help pupils individually, and can sometimes help other teachers to facilitate speech improvement in group situations. An increasing number of states have standards of certification for speech correction teachers. In addition, the American Speech and Hearing Association certifies the clinical competence of its members and carries on studies designed to improve the standards and education of speech clinicians.

2. *Hearing:* Since the ear guides the act of speaking, every student should know whether his hearing is normal; one who has a hearing loss damaging to the perception of his speech and that of others is entitled to appropriate help. Such diagnosis and help should require the cooperative services of medical and speech specialists. Simple hearing tests, such as large-scale screening tests required in many states, can locate pupils who need the attention and treatment of specialists. In many schools hearing is tested during the regular physical examination.

II. Speech and Learning Situations

1. *General Observations:* Speech is learned, not instinctive, behavior. Acquiring speech through trial-and-error and imitative methods in early life, most young people upon entrance to high school can communicate well enough to get along with their fellows. But if their speech is to develop appreciably beyond the minimum level, they must have the guidance of good teachers.

In the general curriculum the method of teaching may consist chiefly of planned experiences in which practical speaking is emphasized and knowledge of principles is subordinated, though not omitted.

Speaking experiences should be planned (a) to meet the needs of the pupil who may never have the opportunity to take a formal course in speech, and (b) to meet the social, political, and economic needs of the individual in a democratic society.

Experiences may be developed effectively within a core curriculum; invariably they should be adapted to the plan of general education in the school. Workable and progressive patterns of speaking experiences have proved valuable in general courses devoted to written and oral communication, general science, social science, and the language arts. Successful integration of speaking and listening with such courses requires the knowledge of a person trained in speech, who may function as a counselor and planner and often as participating teacher.

2. *Kinds of Experience in Speech:* The kinds of experience recommended can best be suggested by reference to their immediate ends: (a) to make inquiry and to disclose information; (b) to ascertain the truth and advocate it; (c) to understand literature and interpret it; (d) to know the drama and participate in it; (e) to evaluate the dynamic powers of radio, television, and the motion picture, and to respond intelligently to them.

For each of the speaking experiences a correlative listening experience exists which is not less important than speaking. The student who would obtain and disclose information must be willing to hear it. Anyone who would advocate should also listen. Whoever would interpret literature should be able to enjoy its presentation by others. Those who would really know the drama must be able to observe as well as act. Meaningful radio and television programs require the cooperation of the listener.

(a) To make inquiry and disclose information: Experiences in making inquiry and disclosing information can be found in interviews; introductions; reports; explanations of basic concepts (such as occur in economics, civics, science, literature, history); explanation of processes (how something is done or made, how a simple mechanism works, how a society or club operates, how bodily processes function, etc.); explanation of the causes of a social movement or phenomenon; conferences; biographic sketches; reading aloud of informative materials; job and vocational requirements.

Such endeavors in the school program encourage the gathering of information from persons, reading, and observation; habits of clear organization and presentation; building of a functional vocabulary; the experience of direct, two-way communication with an audience of one's peers; the satisfaction of making useful contributions to others; listening with accuracy.

(b) To ascertain the truth and advocate it: Experience in discussion can be designed (1) to examine problems that spring out of general education materials

and processes, and (2) to produce, express, explain, and support opinions, to develop a feeling for the attitudes necessary to making admissions, concessions, and compromises in order to reach group agreement, and to provide experience as participants and as leaders. Such discussion should help to build the attitudes essential for effective participation in democratic processes, to afford training in how to take part in and to conduct meetings, to follow the path of give-and-take talk, to arrive at the issues of a problem and to clarify them, to evaluate on-the-spot evidence and facts, and to develop respect for straight argument and logical reasoning.

Experiences in advocacy can be found in the organization and management of clubs, in the practice of parliamentary law, in the discussion of controversial issues, in the debating of live propositions, and in the extemporaneous, persuasive speech prompted by the *problems* growing out of general education courses and out of a speaker's *conviction* that he has a position to recommend to his hearers for acceptance.

Persuasive speaking holds certain personal and social values not directly associated with informative speaking: sense of *public responsibility* for one's views on controversial questions; personal integrity and confidence that springs from conviction and the successful presentation of the grounds of conviction.

(c) To understand literature and interpret it: Experiences in understanding literature and interpreting it can be provided only through good literature whose full meaning requires oral expression. The reading of prose and poetry aloud encourages full mental and emotional responsiveness to written symbols. Close and accurate observation of printed matter enlarges the spoken vocabulary and illustrates the satisfaction derived from communication that gives pleasure to others.

(d) To know the drama and interpret it: Experiences can consist of original dramatizations of significant events dealt with in the general curriculum and of productions of standard plays which in whole or in part are adapted to the content and activities of the general curriculum. Creating and playing roles develops insight into human emotional and aesthetic values; expressiveness of voice and body is enhanced; the foundation is laid for the appreciation of the cultural contributions of the theatre and dramatic literature.

(e) To evaluate the dynamic powers of radio, television, and the motion picture, and to respond intelligently to them: Experiences in radio listening and in evaluating program content can be provided in almost any classroom; many classrooms can provide experiences in television. As a motivating force in a speech program and as a means of providing further insight into radio and television, programs can be developed; if other facilities are not available, a room-to-room or public address system broadcast can be used. Although few schools can afford to make motion pictures, many schools use educational films. These, and the professional entertainment film, can be employed to study the film as an art and a means of mass communication, with attention to production methods and social effects.

PART THREE: SPEECH IN SPECIALIZED EDUCATION

Beyond the learnings in speech essential to all students, schools should provide additional opportunities to challenge those who may have special interests and aptitudes, to train those who may take leadership roles, and to serve

those who realize that speech is essential to their vocational and professional activities.

In specialized education instruction in speech becomes more systematic and intensive than is possible in general education. Teaching, therefore, centers on two main purposes: (a) understanding of the principles, causes, and conditions which promote success in speaking effectively, and (b) guided experience marked by direct application of principles to practice. These purposes are achieved both by courses in speech in the school curriculum and through high level experience in school activities outside the classroom.

I. In the School Curriculum

The diversity of educational activities and the resources of schools determine the kind and extent of instruction. Nevertheless, the essentials of a sound minimum program may be suggested in the following central topics:

1. *Fundamentals:* How speech sounds are made, care and improvement of the voice, the essentials of distinct utterance and acceptable pronunciation, poise and self-management, personality and speech.

2. *Reading Aloud:* The application of principles to a variety of materials and activities, including choral and group reading.

3. *Discussion:* Its values, aims, and chief forms, including procedure adapted to the conference and committee.

4. *Debate:* Its aims, methods, and practices, including its relation to discussion, to parliamentary law, and to the functioning of our society.

5. *Public Speaking:* Its aims, methods, and chief forms.

6. *Drama and Theatre:* The qualities of a good play, the conditions and requirements for producing the play, the social and personal values of play participation, acting and role-playing, representative plays, and the creation of one's own play.

7. *Radio, Television, and Motion Picture:* The qualities of an effective broadcast, the differences between radio and television, the demands of radio and television on the speaker and listener, and the functioning of radio and television in our culture; the purposes, chief production methods and techniques, and social effects of the motion picture.

The requirements of the radio medium can be met by the adaptation of the materials and experience included within each topic.

In practice the several topics appear in high school courses in various combinations:

(a) A two-semester course, frequently called Fundamentals of Speech or Oral Communication, during the junior year and dealing with all the topics.

(b) A two-semester course devoted to fundamentals, discussion, debate, and public speaking, and a semester course devoted to reading aloud and drama and theatre.

(c) A semester course centering on fundamentals and reading aloud, a semester course on discussion, debate and public speaking, and a semester course on drama and theatre.

(d) A semester course dealing with discussion, debate, and public speaking, with some attention to fundamentals and reading aloud.

(e) A semester course dealing with the personal and social implications of radio, television, and the motion picture.

The number and character of the special courses must *extend* and *complement* the experiences in speech provided in the general education offerings of the school.

The educational record of the teacher

who develops and participates in the speech program should disclose specialized college or university training in the seven topics above. If speech is the major teaching subject the teacher may have emphasized (1) oral reading, theatre and drama, or (2) public speaking, discussion and debate, or (3) radio and television; nevertheless, the teacher will have had supporting courses in all areas of speech. In semester hours the record will show 20-26. If speech is the second teaching subject, the teacher will have had at least one course in each area of speech; in terms of semester hours the teacher's record will show 16-20.

Equipment and Supplies. For the proper testing of speech and hearing an audiometer is essential; a machine for recording speech is standard equipment. The speech correction teacher requires tests and materials for examination and retraining procedures.

Play production is most readily carried on with modern theatre facilities, but where a stage and auditorium are not available much can be accomplished with adequate space and seating arrangements and with minimum materials for scene construction and lighting. Adequate time and space for rehearsal and for scene construction are the great essentials.

The classroom ordinarily affords satisfactory surroundings for most experiences in discussion and speechmaking. Arranging seats to permit face-to-face talk facilitates discussion.

An adequate debate program depends on ready access to a good library or to the latest books or articles on the proposition debated.

A good program in radio, television, and the mass media requires a motion picture projector, a tape recorder, a microphone, a radio, and (when practicable) a TV receiver. Much can be done with radio speaking if a public address system is available and if acoustics are reasonably good. The large school may desire a radio studio to permit preparation for occasional broadcast programs. If programs are to be transcribed for later presentation, recording equipment of good quality should be available.

II. In Extra-curricular Activities

The chief educational goal of extra-class and interscholastic activities in speech must be clearly comprehended. Such activities give the pupil of special aptitude an opportunity for more intensive and extended experience than is possible either in formal courses or in the general education program. In the small school they may provide the only training in speech.

Principals and teachers therefore should treat the interscholastic speech activities as having educational values identical with those that govern classroom instruction in speech. Accordingly, these recommendations are offered:

1. *That extra-class events be regarded as the counterpart of curricular instruction.*

2. *That extra-class events be integrated as closely as possible with class instruction.*

3. *That extra-class speech activities be taught by a person whose qualifications are in every sense equal to those of persons teaching speech in courses.*

4. *That the person teaching speech activities be given every right and privilege of other teachers, including the right to have the extra-class teaching counted in the teacher load.*

Standards in extra-class instruction in speech cannot be maintained unless teachers and administrators conscientiously observe these recommendations. Even the most highly qualified teacher of speech activities requires time and

energy for them. Speech events guided by a teacher of inadequate and narrow preparation or by one whose burden of duties permits only superficial last-minute preparation cannot well be expected to develop or continue an adequate speech program.

The wise principal and the qualified teacher, furthermore, should be mindful of the standards, forms, and regulations in speech activities which are determined and administered by state or national associations. The North Central Association and the Speech Association of America recommend that all groups which sponsor and administer speech contests keep in close touch with each other; that they seek advice and counsel of teachers of speech through their state and national organizations with a view to constant improvement of the speech events they administer. Such associations are concerned with the number and kinds of activities, the length of the season in each event, the encouragement of broad local participation, the educational goals of activities, criteria for the evaluation of events, the choice of qualified critic judges and observers, and the schedules. The responsible agencies do not seek to legislate uniformity in these matters; rather they make it possible and convenient that students and teachers, meeting together on an interscholastic basis, may gain much from mutual observation, evaluation, and comment on common enterprises in speech.

Recognizing that interscholastic speech contests tend to become institutionalized and slow to change to meet modern social conditions, and believing that schools and teachers everywhere should be helped in their efforts to improve contests, the NCA and the SAA join in making the following recommendations:

1. Keeping in mind the *educational* values of speech in today's society, teachers and administrators should evaluate the aims, methods, and procedures of speech activities as they now exist. Although the names and forms of activities vary considerably, the following titles are widely used: public speaking, oratory, radio speaking, debate, dramatics, oratorical declamation, humorous reading, dramatic declamation, prose reading, verse speaking, choral reading. Are all these events as appropriate today as they may have been 20 years ago? Does declamation (the memorized reading), for example, find a place among communicative situations today?

2. In events devoted to the oral reading of prose and poetry for appreciation and pleasure, reading from the page rather than speaking from memory should be encouraged. Some experiences in sight reading should be offered.

3. An event devoted to and emphasizing group discussion would appear to be highly desirable. Such an event should be genuinely motivated toward the acquiring of understanding and technique in committee and conference procedures as well as in discussion as an enterprise in group learning.

4. The teaching of debating should be extended to include in addition to the traditional forms, other procedures, especially those of the legislative type. The moot court, the debaters' assembly, and the student congress all provide useful and possibly interesting variants from standard forms and all seem well designed to meet the essential purpose of scholastic debate, i.e., the teaching of advocacy. In all school debates greater emphasis should be placed on the speakers' talking to an audience. Possibly desirable or necessary as an exercise or as a rehearsal, tournament debating in an empty room can not be justified as an end in itself. Does not every student of debating have the right to speak

before a genuine audience at least as often as he speaks in a tournament rehearsal?

5. Events concerned with public speaking should emphasize extemporaneous speaking, i.e., the original speech which is carefully prepared but whose language is not memorized word-for-word. An event might be the panel-forum or any similar activity that requires questions from the audience.

6. Activities planned to provide experiences in radio and television should include speaking, acting, writing, and producing, as well as listening. The planning and management of broadcasts are useful not only as a method of mastering techniques but also as a motivating factor in learning essential principles of speech and as a means of developing intelligent listening.

7. In dramatic contests, good plays should be chosen to meet the needs of students, school, and community. The stock contest piece is too often undertaken merely because it has been a winner.

8. The types of awards, the method of awarding them, and the manner of presenting them should be carefully examined with a view to their educational and psychological implications. To encourage the proper response, interscholastic meetings might well be called *festivals* or *conferences* rather than *contests*. The students' work may well be evaluated by the use of general categories such as superior, good, average. Contestants should have the opportunity to learn the bases of the judge's or critic's evaluation of their work. Interscholastic meetings will attain their greatest value when participants and teachers ask *first*, "How can we improve?" not "Who won?"

Extra-class occasions for speaking should be as real and as meaningful as possible. In speaking, discussion, and debate, subjects and problems can often be appropriate to the interests of the school and the community. Opportunities are afforded by the school assembly, clubs, the school council, class meetings, and the like; civic groups often welcome students who are prepared to offer them something of interest. Plays, and scenes from plays, can be chosen not only for their entertainment values but for their insight into basic human problems, character, and behavior.

COMMENTARIES

THE EDUCATION OF THE ORATOR

> But those topics, which are claimed as peculiar to philosophy, we all everywhere discuss; for what person (if he be not an utterly corrupt character) does not sometimes speak of justice, equity, and goodness? Who, even among rustics, does not make some inquiries about the causes of the operations of nature? As to the proper use and distinction of words, it ought to be common to all, who make their language at all an object of care. But it will be the orator that will understand and express those matters best, and if he should ever arrive at perfection, the precepts of virtue would not have to be sought from the schools of the philosophers. At present it is necessary to have recourse, at times, to those authors who have, as I said, adopted the deserted, but pre-eminently better, part of philosophy, and to reclaim as it were what is our own; not that we may appropriate their discoveries, but that we may show them that they have usurped what belonged to others.—Quintilian, *Institutes of Oratory*, translated by J. S. Watson.

THE FORUM

COMING ATTRACTIONS

The centrifugal forces operating within the disciplines of speech are so powerful that we tend more and more to talk past one another, or at least to fail to comprehend completely the points of view of all our colleagues. The editors of the *Quarterly Journal of Speech* have thought that interpretations written by those identified with special interests in the field might make the needs and wishes of our fellows more intelligible. Therefore *QJS* begins in this issue a series of articles designed to introduce us to one another. In the first of the series Clarence T. Simon presents the point of view of one who has been engaged for many years in the study and teaching of the psychologico-scientific aspects of speech.

The December issue will feature Wendell Johnson's article entitled "Trends in Speech and Communication." This article, just received, begins with the sentence, "If you look at your father long enough you will swear he is someone you have never seen before," and goes on from there. Written in Professor Johnson's inimitable style, it presents a point of view that everyone of us should contemplate.

If our contributors keep their pledges, as we earnestly hope they will, *QJS* will continue the series with articles by Irving J. Lee, Frank M. Rarig, and Claude M. Wise. Professor Lee has promised an article which we have entitled (without his knowledge or consent) GENERAL SEMANTICS[1952]. Professor Rarig is writing a credo which might well be entitled "A Rationale for Interpretation." We believe it will summarize and bring into focus Professor Rarig's long and fruitful experience in the interpretation of literature. Professor Wise plans to set forth the promise and limitation of phonetics in the systematic study of speech.

The foregoing articles are the first five in the series of ten which we plan to carry. Suitable announcement about the succeeding articles will be made in due course. We invite thoughtful attention to all of them in the hope that they will help teachers of speech to understand each other.

B. A.

THE HISTORY OF DRAMATIC PRODUCTION

Professor Jack Morrison, Administrative Vice-President of the American Educational Theatre Association, has recently appointed a Committee on the History of Dramatic Production in American Colleges and Universities to discover in so far as possible (a) what philosophies and instructional techniques have been employed in the teaching of dramatic art at American colleges and universities, (b) what conditions have produced those philosophies and techniques, and (c) what effect the institutional programs have had upon students and upon the larger American theatre.

The main dangers of such a project are superficiality and confusion. To avoid them, the committee recommends that each institution encourage the composition of a study, on its own grounds and under its own supervision, of the history of dramatic production in that institution. It believes that each institution can best decide for itself the means by which its own history of dra-

matic production can most adequately be presented. Although the committee believes that individual authors should normally supervise the publication of their own studies, the *Quarterly Journal of Speech* and the *Educational Theatre Journal* have each expressed a willingness to consider publication of one or two articles on the findings pertaining to any one campus.

The committee will initiate correspondence with representatives of Departments of Drama in American colleges and universities and will solicit their co-operation in the writing of the needed studies. The committee will also act as a clearing house for information about studies already completed, studies in progress, problems encountered, and techniques used.

As this article goes to press, completed studies have been reported at Princeton, Illinois, and Iowa. Several others are in progress (See *Educational Theatre Journal*, October, 1949). But this only touches the surface of what promises to be an area of major importance.

E. W. Borgers, Princeton University
Ned Donahoe, University of Illinois
Hubert Heffner, Stanford University
Kai Jurgensen, University of North Carolina
Elizabeth Kimberly, Carnegie Institute of Technology

THE BIBLIOGRAPHY OF RHETORIC AND PUBLIC ADDRESS

Those who looked for the Bibliography of Rhetoric and Public Address in the *Quarterly Journal of Speech* for April were disappointed, but doubtless they were pleased to discover this excellent research instrument in *Speech Monographs* for June. With considerable reluctance the members of the staff of *QJS* were persuaded that *Speech Monographs*, as a research periodical, has a better claim than *QJS* to the work of Professor Haberman and his collaborators. Accordingly, the bibliography will appear in *Speech Monographs* hereafter, together with abstracts of research completed, announcements of studies in progress, and the annual index of graduate work in speech.

CUYLER, STORRS, AND TALMAGE

Mr. Samuel V. O. Prichard, Jr., is undertaking a dissertation concerning Theodore Ledyard Cuyler, Richard Salter Storrs, and Thomas DeWitt Talmage. Anyone who can supply information about these men is requested to write to Mr. Prichard at the Department of Speech, State University of Iowa, Iowa City, Iowa.

CONSTITUTIONAL AMENDMENTS

In accordance with Article VII of the Constitution of the Speech Association of America as published on page 210 of the *Quarterly Journal of Speech* for April, 1951, the undersigned members of the Association propose the constitutional amendments stated herein for action at the first annual meeting following this publication:

(1) That Article IV be amended by the insertion of the following words to appear after the words "Editor of *Speech Monographs*":

"Editor of the *Journal of the Teaching of Speech*."

(2) That Article V be amended by the insertion of a new section 8 as stated below after the present section 7, the present section 8 to be renumbered section 9, and the present section 9 to be renumbered section 10:

Sec. 8. The editor of the *Journal of the Teaching of Speech* shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

(3) That Article VI be amended by the deletion of the word "and" before, and the insertion of the words "and the Editor of the *Journal of the Teaching of Speech*" after, the words "Editor of *Speech Monographs*."

Bower Aly
J. Jeffery Auer
Janet Bolton
Earnest S. Brandenburg
W. Norwood Brigance
Giraud Chester
Frederick W. Haberman
Franklin H. Knower
Evelyn Konigsberg
Magdalene Kramer
Alan H. Monroe
Mardel Ogilvie
Loren D. Reid
Margaret Robb
Ross Scanlan
C. T. Simon
Lester Thonssen
K. R. Wallace
C. M. Wise

AMENDMENTS TO BY-LAWS

Notice is given of the intention to propose the following amendments to the By-laws at the first annual meeting following this publication, in accordance with Article VII of the By-laws as published on page 212 of the *Quarterly Journal of Speech* for April, 1951:

(1) That Article III, Section 5 be amended by the insertion of the words "the Editor of the *Journal of the Teaching of Speech*" before the words "the Editor of *Speech Monographs*."

(2) That Article III, Section 6 be amended by the addition of the words "and the Editor of the *Journal of the Teaching of Speech*" after the words "Editor of the *Quarterly Journal of Speech*."

(3) That Article III, Section 7 be amended by the addition of the words "and the Editor of the *Journal of the Teaching of Speech*" after the words "Editor of *Speech Monographs*."

ANNUAL FINANCIAL REPORT OF THE SPEECH ASSOCIATION OF AMERICA

The Williams-Romack Company of Columbia, auditors to the Association, have completed their accounting of the records of the Executive Secretary for the fiscal year 1950-51. The complete report of the auditors has been examined by the members of the Finance Committee.

Operations for the year show a total income of $53,334.43, an increase of $96.46 over the preceding year. Disbursements, however, totaled $57,355.03, or an excess of disbursements over income of $4,020.60. Of this sum, $2,062.62 represents a capital investment in paper now available for use next year.

The condensed statement which follows summarizes the year's operations.

SCHEDULE I
COMPARATIVE STATEMENT OF INCOME AND DISBURSEMENTS

	Period Ending June 23, 1950	June 15, 1951	Increase *Decrease
INCOME:			
Regular Membership	$18,832.47	$18,777.16	*$ 55.31
Sustaining Membership	5,178.50	5,056.95	*121.55
Monographs	4,382.50	6,720.05	2,337.55
Directory	3,011.27	3,548.95	537.68
Old Journals and Monographs	1,154.88	1,195.77	40.89
Miscellaneous Copies	1,946.33	1,144.77	*801.56
Placement Service	6,017.26	4,170.81	*1,846.45
Advertising	6,953.20	7,136.00	182.80
Convention Receipts	5,566.93	4,668.58	*898.35
Interest on U. S. Bonds	81.00	80.00	*1.00
Miscellaneous Income	680.66	410.31	*270.35
Convention Programs and Exhibits	933.00	1,975.00	1,042.00
Total	$54,738.00	$54,884.35	$ 146.35
Less: Commissions, Discounts and Coupons	1,500.03	1,549.92	49.89
Total	$53,237.97	$53,334.43	$ 96.46

DISBURSEMENTS:			
Publication:			
Quarterly Journal	$ 8,404.79	$13,022.47	$ 4,617.68
Monographs	3,648.64	4,731.35	1,082.71
Directory	3,013.35	3,849.79	836.44
Special Printing	1,038.20	783.12	*255.08
Repurchase of Old Copy	110.00		110.00
High School Journal		99.55	99.55
Total	$16,214.98	$22,486.28	$ 6,271.30
Mimeographing and Miscellaneous Printing:			
Stationery	$ 579.01	$ 891.02	$ 312.01
New Solicitations	1,558.51	1,511.43	*47.08
Renewals	302.30	407.52	105.22
Placement	734.20	247.94	*486.26
Convention	2,055.00	3,815.07	1,760.07
Sustaining Members	21.05	65.65	44.60
Total	$ 5,250.07	$ 6,938.63	$ 1,688.56
Postage and Distribution	$ 4,560.94	$ 3,782.36	*$ 778.58
Clerical	$10,689.44	$13,300.59	$ 2,611.15
Officers and Committees	$ 3,601.71	$ 2,259.30	*$ 1,342.41
General Disbursements:			
Bank Charges	$ 10.92	$ 7.18	*$ 3.74
Binding	866.20	812.80	*53.40
Office Expense	2,718.29	1,265.90	*1,452.39
American Council on Education	100.00	100.00	
A.S.H.A. Share of Convention Fees	772.21		*772.21
State and Regional Association Dues	471.00	868.00	397.00
A.E.T.A. Share of Convention Fees	478.63	320.88	*157.75
Insurance	263.83	90.10	*173.73
Convention Expense	2,023.41	3,812.54	1,789.13
Depreciation of Equipment	573.85	698.58	124.73
Secretary's Bond and Audit	147.50	90.50	*57.00
Miscellaneous	28.41	30.06	1.65
Convention Lunches	77.34		*77.34
Interest	17.70	91.33	73.63
Moving National Office		400.00	400.00
Total	$ 8,549.29	$ 8,587.87	$ 38.58
Total Disbursements	$18,866.43	$57,355.03	$ 8,488.60

SCHEDULE II

COMPARATIVE SCHEDULE OF ASSETS

	June 23, 1950	June 15, 1951	Increase *Decrease
CURRENT ASSETS:	ASSETS		
Petty Cash	$ 12.06	$	*$ 12.06
Cash in Bank	4,792.45	121.89	*4,670.56
Accounts Receivable	2,715.38	3,325.52	610.14
U. S. Government Bonds	4,106.50	4,106.50	
Merchandise Inventory	7,756.50	7,756.50	
Stamps	20.81		*20.81
Total Current Assets	$19,403.70	$15,310.41	*$ 4,093.29
FIXED ASSETS:			
Office Equipment	$ 5,361.27	$ 5,175.06	*$ 186.21
OTHER ASSETS:			
Office Supplies	$ 289.35	$ 245.92	*$ 43.43
Stationery	2,985.99	3,366.79	380.80
Postage Deposits		256.07	256.07
Total Other Assets	$ 3,275.34	$ 3,868.78	$ 593.44
TOTAL ASSETS	$28,040.31	$24,354.25	*$ 3,686.06

LOREN D. REID
Executive Secretary

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

RECENT BOOKS IN SPEECH REHABILITATION

Kenneth Scott Wood

RECOVERY FROM APHASIA. By Joseph M. Wepman. New York: The Ronald Press Company, 1951; pp. xii+276. $4.50.

SPEECH CORRECTION ON THE CONTRACT PLAN. By Ruth B. Manser. (Third Edition). New York: Prentice-Hall, Inc., 1951; pp. xvi+408. $4.75.

SPEECH THERAPY WITH CHILDREN. By Ollie Backus and Jane Beasley. New York: Houghton Mifflin Co., 1951; pp. viii+441. $3.00.

SPEECH HABILITATION IN CEREBRAL PALSY. By Marion T. Cass. New York: Columbia University Press, 1951; pp. x+212. $3.00.

Occasionally a speech rehabilitation book comes to market which is carefully done, scientifically grounded, and distinctive in its contribution to the science of speech correction. Wepman's *Recovery from Aphasia* is such a book. It is not just a recapitulation, simplification, and reorganization of previously presented materials; and it is devoid of the very large bulk of recommended speech exercises which fill many of the speech correction and speech improvement books now being published. Encouraging and forward looking, Wepman's book is a fresh work and a contribution to the entire field of speech correction. Although it is devoted to only one type of speech disorder and concerned only with adults, nearly every directive principle in clinical speech correction is pointed up. Perhaps the most heartening material in the book is the evidence based on research findings with 68 aphasic adults that impaired linguistic functions can be re-trained.

Wepman presents clearly and concisely what is known today about aphasia; he proves that it is amenable to therapy; he describes carefully the contributive roles that members of the rehabilitation team must play in the whole program; and finally, he sets forth the working principles of associated and direct therapies for the various types of aphasics.

In his study of the effects of training on 68 aphasics Wepman assumes that the school grade level passed by these cases before injury is an indication that they had achieved at least that same level in reading, writing, spelling, mathematics, and the language areas other than speech in which he was interested. He found by the use of achievement tests that the *global aphasic* lost the most in grade level following injury, the *expressive-receptive* type came next, the *receptive*, and finally the *expressive* type lost the least. For the group of aphasics the mean grade level loss was about six following injury and a mean gain was five grade levels after training. The mean gain in grade level by type of

Mr. Wood (Ph.D., Southern California, 1946) is Associate Professor of Speech and Director of the Speech and Hearing Clinic at the University of Oregon.

aphasia was in the reverse order of loss. Wepman's data show rather conclusively that his aphasics as a group did approximate their pre-injury grade levels after training and that the improvement was nearly the same for each language modality. His data show also that the group made statistically significant improvement in speech on the basis of a five-point rating scale in speech performance.

Recovery from Aphasia is replete with significant and beautifully constructed statements of far-reaching implications for the whole field of speech pathology; and, although it is devoted to a specific type of disorder, the book contributes brilliantly to the reader's understanding of the linguistic functions and makes him immediately aware of principles of therapy that can be extended to other types of speech disorders as well. In his summary of non-language characteristics of aphasics Wepman (p.34) writes:

> The implications to be derived from recognition of common behavioral mechanisms after intracranial pathology are far-reaching and important. An over-all therapeutic design which failed to take them into account would be unrealistic and doomed to failure. The very multiplicity of different abnormalities indicates the wide variety of behavior which can be expected and the consequent need of careful psychological training for the therapist.
>
> It is axiomatic to say that language therapy without psychotherapy is futile and often harmful in itself, for the aphasic patient who has recovered language but has not resolved his behavioral adjustment problems must be considered an unsuccessfully treated patient.

Included in the discussion on direct therapy in aphasia (p. 247) is this well-stated point which should be a part of every speech correctionist's thinking:

> The therapist must recognize at all times that, while he attacks a particular disability in communication skill, he is at the same time dealing psychotherapeutically with readjusting personality. Just as it is impossible to devise therapeusis that affects only one of the facets of the total problem, so it is impossible to deal with and treat only the communication problem. Communication can only exist as a need within the need-structure of an individual.

Wepman's book should be read at once by all speech clinicians, for it is in every respect a sound, comprehensive, and significant work.

It is like going to the opposite pole when one turns to Manser's *Speech Correction on the Contract Plan.* Obviously, the two books are not comparable in terms of attempted accomplishment, but the points of view and basic philosophies of the two are sharply different. Manser would put speech correction on the contract plan after the Daltonian method of self-development in education. The following are the purposes of the contract method as Manser sets them forth (p. xv):

1. To break up a complicated procedure into short, teachable units.
2. To motivate the work by showing the student concretely the steps necessary for correction.
3. To give a clear idea of the work to be covered.
4. To place the responsibility for correction on the student.

The book is a working manual designed for adolescents and adults. A separate series of *contracts* containing exercises and directions is offered for each of several types of speech defects. Manser's list includes the following headings: *careless speech, nasalized vowels and diphthongs, foreign accent, lisping, defective phonation, stammering, breathiness, hoarse voice and throatiness, nasality,* and *denasalization.* Manser's use of the term *defective phonation* to mean defective production of consonant sounds is not usual. Most speech pathologists would classify breathiness, hoarseness, and nasality as defective phonation.

Essentially, Manser's plan is for the speech correctionist to make a diagnosis of the speech problem and on the basis of it to assign the first *contract* which is

made up for that particular problem. The student works from this *contract*, doing whatever exercises and drills are prescribed. When he thinks he has accomplished the objectives of the contract, he returns to the correctionist for a test; if he passes, he is assigned the next *contract*. If the student has two or more defects, Manser states that "it is well to attack one at a time." In her instructions to the teacher (p. xv) the author says:

> The instructor should first make a careful diagnosis of the student's speech. Then the general contract should be given out, and the plan explained. Contract 1 should be assigned at the same time. It may be wise at first to read over the Procedure, Caution, Practice Material, and Test with the student to make sure that he understands exactly how to go to work. This step, however, will be unnecessary after the first few contracts.

This reviewer has difficulty seeing how effective results could be secured in correcting speech defects with such minimum contact between the teacher and student as is indicated. For example, the long list of exercises labeled *Ear Training* would seem to have questionable value if the student is expected to work alone on them. How much good ear training would he get from listening to himself?

In addition to 315 pages of exercise materials and the *contracts*, Manser devotes ten chapters consisting of fifty-nine pages to the physiology of the speech mechanism, phonetics, voice and articulation problems, artistic considerations in the use of inflection, the neutral vowel in unstressed syllables, and extremely superficial descriptions of various types of speech defects. Three chapters are headed *Functional Defects*, *Organic Defects*, and *Emotional Disorders*.

Probably the most serious criticism which might be made of Manser's book is that it seems to take speech correction back to a mechanistic point of view. The plan is too methodical. It assumes too much self-correcting ability on the part of the student and does not emphasize listening at all. The *contracts* do not give the student a clear idea of what he has to accomplish to correct his defect. Also using such terms as *free tone*, *round tone*, *well-balanced resonance*, and *forward in the mouth* as prescribed objectives of the *contract method* seems to relate too much to the age of elocution. In this reviewer's opinion the basic concepts advocated in this "modernized" edition of *Speech Correction on the Contract Plan* represent a step backward in speech rehabilitation.

Backus and Beasley in the introduction to their new book, *Speech Therapy with Children* remark (p. 3):

> Speech therapy more and more is shifting away from orientation based primarily upon devices, toward one based primarily upon therapeutic relationship.
>
> Most therapists, as they used the older devices of tongue exercises, drill on word lists, and the like, produced enough positive results to make plausible a direct connection between methods used and improvement shown. Nevertheless, most therapists also had enough negative or neutral results to stimulate scientific inquiry into the process of speech therapy.

Based upon research begun in 1942, the clinical practice in speech correction advocated by Backus and Beasley incorporates four basic principles which emanate from their theoretical points of view: (a) Group instruction should form the core of speech therapy, (b) group membership should be non-segregated as to type of speech defect, (c) the teaching situation should be structured to provide corrective "emotional" experience, and (d) the teaching situation should be structured in terms of those interpersonal relationships which involve conversational speech.

Speech Therapy with Children has two parts: *I. Theoretical Structure* and *II. Illustrative Lessons in Group Ther-*

apy. The first 70 pages are devoted to an exposition of the concept that speech correction depends more upon the forces operating in interpersonal relationships between child and therapist and among children as a group than it does on exercises and devices. With remarkable clarity and charm the authors have described the psychodynamics of speech correction and have supported their theoretical structure with 347 pages of illustrative lessons in dialogue form for preschool, primary, and intermediate children. These lessons are in no sense exercises, but are presented to indicate broad direction and to show how the psychodynamics of speech correction operate. "The format of each lesson," say the authors (p. 71), "indicates the structure first in terms of the whole, that is, interpersonal situations, then in terms of the parts, that is, the speaking aspects growing out of such situations, the variety of particular speech patterns to be selected and used, the sounds to be emphasized as needed, and such equipment as may implement the lesson." The lessons do illustrate clearly one of the major refrains in the text of the book: Learning proceeds from the whole to parts by a process of progressive differentiation. All the sample lessons are annotated to show exactly what the therapist is trying to accomplish.

It would be surprising if Backus and Beasley do not succeed in modifying the clinical methods of any worker who reads their book, for it is a straight-ahead piece of work containing some tremendously important modern thinking. This reviewer would place it as number one on the list for those who are working with children. (The only apparent lack in the book is a foreword by Wendell Johnson.)

When one turns to such a book as Cass's *Speech Habilitation in Cerebral Palsy*, he finds himself confronted with a formidable body of neurology, physiology, and kinesiology. In a chapter entitled *Fundamentals* the author presents an outline in medical language of specific events in fetal life which may have brought about the brain damage in cerebral palsy cases. "To get at the heart of the problem," she says (p. 4), "it is necessary to know the etiology of individual cases." This reviewer doubts that the responsible causes of brain damage in cerebral palsy cases can usually be accurately determined, and if they could, that it would have much clinical application in the speech habilitation work. Perhaps more to the point would be to say: To get at the heart of the problem, find out how the cerebral palsy case is able to perform now, evaluate his chances for improvement, and start in.

The chapter on *Motor Reeducational Therapy* gives some general principles of physical therapy as well as an outline of nerve structure, types of nerves, and properties of muscle. All in all, the average clinician would require considerable background in anatomy to understand the terms alone. On the jacket of the book appears the statement: "here is a guide for all who are interested in providing an educational opportunity for the child suffering from cerebral palsy. The book gives a picture of the problem of rehabilitation with special emphasis on the habilitation of speech." Although one might not question the accuracy of the neurological material presented, the actual importance of much of it to a speech correctionist is questionable. As an example, one may cite such material as this (p. 24):

> The brain, at the enlarged anterior end of the neural tube, develops, at first, three primary visicles, the prosencephalon, mesencephalon, and rhombencephalon. Immediately following this division the proscencephalon divides into the telencephalon and diencephalon and the

rhombencephalon similarly divides into the metancephalon and myelencephalon.

Directions are given for the motor re-education of speech muscles and followed by thirty-five units for the teaching of sounds. They direct the speech therapist in how to proceed from day to day and seem to be carefully drawn up.

A number of books recently off the press consist mostly of described speech games, exercises, and jingles for the speech teacher to use in regular classes or with small groups of speech handicapped children. One is Scott and Thompson: *Talking Time for Speech Correction and Improvement* (Webster Publishing Co.) and another is Ronnei: *Learning to Look and Listen* (Teachers College, Columbia University). The latter is for young hard of hearing children. Such books are important contributions because they give the correctionist definite ideas on what to do. But such books can be effectively used by the clinician only if he is well-grounded, if he has a sense of direction, and if he can employ the dynamics of personality to bring such exercises to life as Backus and Beasley suggest. Speech games are meant to be used by those who have somehow gained insight into human behavior and have a sense of esthetic rightness as well.

GROUP LEADERSHIP AND DEMOCRATIC ACTION. By Franklin S. Haiman. Boston: Houghton Mifflin Co., 1951; pp. vii+309. $2.50.

NEW WAYS TO BETTER MEETINGS. By Bert and Frances Strauss. New York: The Viking Press, 1951; pp. 177. $2.95.

Making fun of group dynamics enthusiasts is easy. A few of them tend to waive the usual requirements of objective research, more of them like to talk in a kind of pseudo-scientific "gobbledegook," and many of them behave like members of a semi-religious cult bearing the good tidings from Bethel. And, cardinal sin, most writers on group dynamics bruise the egos of discussion specialists in the field of speech by ignoring what they have been doing, and reporting in journals and textbooks, for the last several decades. (One searches the publications of group dynamics writers almost in vain for any references to Baird, McBurney and Hance, Utterback, or Wagner and Arnold, for example.) Yet, to keep the record straight, the fact must be reported that although group dynamics people are not working in the virgin field they apparently imagine, they are making significant contributions to the theory and practice of discussion. The two books under review here offer some of the evidence.

The story of the chatty volume by Mr. and Mrs. Strauss (Mr. Strauss is a management engineer with the Army) is simply told: together they attended many meetings, and generally came away with the notion that much time had been wasted. Then Mr. Strauss went to Bethel (the National Training Laboratory in Group Development, sponsored by the Research Center for Group Dynamics, University of Michigan, and the Adult Education section of the National Education Association). Now they have written a book, the "first nonacademic presentation" of the "new methods" developed in "an original field of research called group dynamics." It is filled with drawings which remind this reviewer of one eminent editor who declared that he preferred his books, like his whiskey, straight. But the writing is straight, and devoid of the terminological hocus-pocus which marks so many group dynamics publications.

The Strausses attack the group leader as "boss"; they are lukewarm to him as "guide"; and they praise him as "stimulator." And they argue cogently that leaders should welcome a method of group action in which responsibility for planning, defining, and deciding is shared by all members. Step-by-step they take the leader through his meeting, pointing out his new role as stimulator, enlisting and releasing new group energies. They urge him to hold planning sessions and dress rehearsals with his leadership team (the observer of the group process, the recorder of the group discussion, and the man who traces it all on the blackboard); they stress the value of self-evaluations by the group; they show commendable restraint in advising occasional role-playing sessions; and they suggest the "buzz session" and similar devices for handling forum periods. The Strausses have not pretended to write a textbook, but for the laymen they have written well.

Two points of contention in the Strauss vol-

ume should be noted: (1) the authors have drawn heavily upon the best work of Lippitt, Bradford, and Benne, of the group dynamics school, but apparently are unacquainted with the work of speech men, or of discussion pioneers in adult education like Elliott, Overstreet, and Sheffield. (2) They assail "the dead hand of habit and Mr. Roberts' rules" which have "forced the role of boss—or dictator—on the chairman." This statement not only attacks a straw man, but ignores the fact, as Haiman does not, that group integration for any of a number of reasons is not always attainable, and that debate and parliamentary procedure must often be resorted to if any kind of decision is to be reached.

The volume by Haiman is designed as a college textbook. The layman for whom the Strausses write might find it slow going, especially Part I, "Approaches to Leadership," which draws upon philosophers and psychologists to develop a realistic picture of what a leader is and how he functions in terms of what is known about group behavior. But it is precisely this portion of Haiman's book that is his greatest contribution to the literature on discussion. Too much writing in this field begins at the point of the leader's opening remarks, and stops when the janitor turns out the lights. Haiman starts where leadership begins, in the basic social concepts which require leadership of some kind, and with an evaluation of traditional and contemporary views of authoritarian and democratic leadership. He votes for the latter in a well-written chapter summing up its values, but also pointing out its limitations. The final chapter in Part I deals with "The Dynamics of a Group." Here the work of the students of group dynamics is integrated in a clear presentation of the individual's role in the group, and of the conflicts, both content and interpersonal, which limit group interaction. As of this writing we must regard Haiman as our best interpreter of the group dynamics concepts.

Part II of the book is concerned with "Attitudes and Skills of Democratic Leadership," the techniques to be employed by the nominal leader, or by the participant who, at the moment, exercises "shared leadership." Here Haiman's material is more familiar, but he offers a fresh functional organization of the different aspects of the leader's role: as a person, in interpersonal relations, in scientific method, and in cooperative thinking. The point should also be noted that although Haiman devotes a chapter to integration as a method of resolving social conflict, he also gives full recognition to the frequently necessary method of resolution by majority vote.

For the college course which focuses on group discussion, Haiman's book should be given careful consideration as a text. For the teacher who wants a manual for a non-academic group, the Strauss volume has great merit. For any teacher, using any text, both volumes will be valuable supplements, offering stimulation and fresh viewpoints. Both volumes are to be commended for doing what few group dynamicists themselves have done: translating and adapting the concepts of group dynamics for the average academic and lay practitioner of discussion. A skeptical attitude toward the group dynamics over-enthusiasts may remain fashionable, but with these volumes as an introduction, the teacher is no longer wise to ignore what students of group dynamics are trying to do to increase our understanding of the discussion process.

J. Jeffery Auer,
Oberlin College

DISCUSSION AND DEBATE: TOOLS OF A DEMOCRACY. By Henry L. Ewbank and J. Jeffery Auer. (Second edition). New York: Appleton-Century-Crofts, Inc. 1951; pp. x+492. $3.50.

Those who are familiar with the first edition (1941) of this widely-used college text need only to know that the same general arrangement of the same basic material has been followed with excellent new illustrations and exercises, and a slight shift of emphasis. The historical background, probably the least valuable part of the first edition, has been reduced, and an enlarged treatment of discussion includes the latest developments in a field which has changed more than any other since the date of the first edition. The point of view which made the original edition a distinctive contribution to the literature of speech has been kept, but its development has been improved in the rewriting by the two well-known authorities in the field of debate and discussion.

Other teachers will find here a successful attempt to bring home to the student the close relationship between college training in debate and discussion, or the study of argumentation, and his responsibilities as a citizen. The authors accomplish this objective by presenting the usual topics such as research, analysis, evidence, argument, and the techniques of debate and discussion, all as parts of the process of prob-

lem solving in a democracy. Most textbook writers of today now recognize the premise upon which this book was founded, that discussion and debate are parts of an unbroken continuum. None attempts, as do Professors Ewbank and Auer, to organize a text wholly upon this pattern. They treat the entire process of problem solving in a democracy as a unit with five steps listed as follows: 1. Locating and defining the problem; 2. Exploring the problem; 3. Examining the suggested solutions; 4. Choosing the best solution; 5. Securing acceptance of the chosen solution.

In attempting to arrange a text along the path from realization of the existence of the problem to acceptance of a solution, the authors find some practical difficulties. Thus they are forced to compromise by grouping their material in order under five main headings: Point of View, The Problem, The Listener, Discussion, and Debate. This works out well from a pedagogical standpoint; yet it brings the treatment of persuasion under the Listener to tie it in with audience analysis, although persuasion might well be considered a part of advocacy and thus come later in the process. The same difficulty arises with briefing, which is a part of debate, but must be presented earlier because its principles are needed for good preparation in discussion. The authors succeed, however, in avoiding much of the duplication which exists when separate texts are used for debate and discussion.

To assist the citizen in his self-defense against the flood of propaganda pouring upon him from every side, a third edition of this book might well present a fuller development of fallacies and the tricks of propaganda. But this edition does stress the use of the techniques of debate and discussion in a democratic society and makes them not merely games to play in college but the basis for sound citizenship.

BROOKS QUIMBY,
Bates College

COMMUNICATION: THE SOCIAL MATRIX OF PSYCHIATRY. By Jurgen Ruesch and Gregory Bateson. New York: W. W. Norton and Company, 1951; pp. 314. $4.50.

Occasionally a book comes off the press which is destined to be a foundation stone for many future publications. Such a book was Ogden and Richard's famous *The Meaning of Meaning*, which served as a basis and a stimulus for much which was to be written concerning semantics during the ensuing quarter of a century. This year a psychiatrist, Jurgen Ruesch, and an anthropologist, Gregory Bateson, have published a book in the area of communication which, because of its broad and detailed coverage, gives us an excellent basis for at least a quarter of a century of research and study of the science of communication.

In attempting "to conceptualize interpersonal and psychotherapeutic events by considering the individual within the framework of a social situation" (p. 3) the authors first had to discover a social matrix which would locate the psychiatrist and his patient within the larger societal systems. They have identified that social matrix as the science of communication. In addition to describing communication in minute detail, they have projected a unified theory of communication which links "the individual to the group, and ultimately (to) events of world-wide concern." (p. 3)

The authors are admirably suited to deal with their subject in such broad terms. Normally we think of the psychiatrist as primarily interested in the individual end of the large system of communication and the anthropologist as interested in the social end. Although the psychiatrist focuses his attention on the individual, the authors envisage his work as carrying his interest through five dimensions of communication, ranging from "organic" systems (in which only a part of an individual is considered) through "intrapersonal" systems, "interpersonal" systems, "group" systems, and finally "societal" systems. (p. 61) The anthropologist, of course, is primarily interested in societal systems but realizes that his cultural groups involve these other four dimensions.

Although the authors identify nine of the chapters as being the result of individual authorship (five chapters are attributed to Ruesch, four to Bateson, and two to joint authorship) all the chapters are obviously the result of long discussion and close collaboration between the two men. Working together from opposite poles, the authors have presented us with an amazingly descriptive map of the science of communication.

To find a psychiatrist recognizing communication as the matrix within which he must work should be of interest to every classroom teacher of speech. Speech teachers probably more than any other teachers find themselves daily in intimate counseling situations with their students. Often they are perplexed as to where their job cuts off and the work of the clinical psychologist and the psychiatrist begins. In the chapter "Communication and Mental Illness: A Psychiatric Approach," Dr.

Ruesch does not give any facile answer to this perplexity, but he does cast a great deal of light upon the relationship of teachers to the total therapeutic process. A brief quotation from the opening of this chapter will reveal his attitude toward the relationship of all persons concerned in psychiatric therapy:

> . . . Therapeutic happenings are met in all walks of life. In social situations it does not matter who is in need of help or who provides the assistance. It is not necessary, and sometimes not even wise, that people know they are being helped. What counts is the feeling of diminishing failure in the one who suffers and the knowledge of this change in the one who helps. The feeling of relief experienced after successful communication molds people in such a way that they begin to seek the companionship of others. At one time the participants may be mother and child, at another, doctor and patient; in one instance it may be teacher and pupil. . . . It is the task of psychiatry to help those who have failed to experience successful communication. . . . (p. 50)

Where in formal education does one find as rich opportunities for developing success in communication as in the speech class? Although speech teachers should not consider themselves practicing psychiatrists, they assuredly should recognize their place in the total psychiatric pattern which Dr. Ruesch describes. The fear expressed by some speech people that a little knowledge concerning psychiatry is a dangerous thing is worthy of consideration. On the other hand, more and more knowledge concerning psychiatry is likely to lead the speech teacher to be more and more cautious about assuming the entire role of therapist and to be increasingly willing to use the services of the clinical psychologist and the psychiatrist. In fact, the danger of counseling in the speech class usually results from the inability of the speech teacher to recognize cases which need referral to a psychiatrist.

Speech instructors who work with group discussion will be interested in the authors' philosophy of "value premise." (p. 45) Their concept of "preference" underlying "value" adds considerable meaning to John Dewey's scientific method of problem solving. Particularly is this true when the authors extend their meanings within the complex structures of society.

Anyone who has anything to do with oral communication will find *Communication: The Social Matrix of Psychiatry* worthwhile reading. Within these pages, he will find much that has already been said about communication. He will also find printed in black and white for the first time much which may have occurred to him in moments of reflective thought. Furthermore, he will find much that is entirely new and excitingly imaginative to stir his thinking about communication.

FRANCIS E. DRAKE,
University of Minnesota

FÉNELON'S DIALOGUES ON ELOQUENCE. By Wilbur Samuel Howell. Princeton: Princeton University Press, 1951; pp. 160. $3.00.

A welcome addition to the ranks of translations, the *Dialogues* will interest students of rhetorical theory, practice, and criticism. Fénelon used the dialogues of Plato and Cicero as models for the presentation of his views on ancient and contemporary modes of communication, and Professor Howell gives us an accurate English version that successfully avoids being too literal or too free.

Professor Howell interprets the scope of the *Dialogues* as extending beyond the intrinsic limits of eloquence to become a "broad statement of the aims, methods, and standards of authorship in general," a view which offers an explanation for some of the "irrelevancies" pointed out by earlier critics. In the first dialogue, three speakers (designated throughout the work by the symbols, A, B, and C) discuss affectation in sermons, the proper objectives of sermons, and the importance of forgetting self-interest, if the objectives are to be attained. The participants go into greater detail in the second dialogue on the means of attaining goals (proving, portraying, striking), and on general principles of oratory. Methods of preparation and delivery are also covered, and frivolous ornaments are decried. The major elements in the third of the series are an examination of "true eloquence," ways of using it in explaining the Scriptures, means of training for effective preaching, some possible subjects for treatment, and a discussion of the eloquence and style of "The Fathers." The dialogue method certainly offers the kind of informality and flexiblity that is useful in the presentation of different points of view. In addition, this particular translation is easy to read and, if clergymen alone were to spend some time with it, the results would be salutary; as Professor Howell points out, however, its appeal is much wider and its application much broader—practitioners, theorists, and

critics alike, should find the Dialogues a refreshing review of the "permanent issues of literary art."

The core of the translator's introduction consists of the thesis that the *Dialogues* appear "not only as an effective counterstand against Ramus' neo-scholastic theory of communication, but also as the first modern rhetoric." Here, Professor Howell is dealing with controversial questions on which there are almost as many views as there are scholars. All will agree that Ramian rhetoric was, in theory, restricted to style and delivery; some, however, will hold that the distinction between logic and rhetoric was academic, and that, in practice, both were recognized as requirements for eloquence. Some will agree that stylistic practice was partially due to Ramian influence; others will see obsession with style as almost entirely a product of the times. Some will see the *Dialogues* as an effective stand against Ramism; others will feel that the battle was already won before 1717, the first publication date, by such stalwarts of classical theory as Cavalcanti, Keckermann, Vossius, and Soarez, such "plaine preachers" as Hales, Ussher, Sanderson, and Baxter, such criticis as Turnebus, Ascham, Piscator, Joseph Scaliger, and Isaac Casaubon, and such contemporary writers as Boissimon, Gaichiés, Guiot, and Gisbert. Some will accept the broad literary and critical overtones distinguished by Professor Howell; others, in company with Gilbert, will see the *Dialogues* simply as a convenient insight into Fénelon's early rhetorical rationale. Some will agree that this is the first modern rhetoric; others will have reservations based on their definitions of "rhetoric," and on their understanding of what constitutes the "dominant modern attitude toward communication."

Regardless of the positions taken on the controversial areas of the introduction, all readers of the Howell edition will readily agree that it contains a valuable and clear explanation of Ramism, that the translation admirably presents the views of Fénelon on eloquence, and that these two features make the present book a worthy contribution to scholarship in rhetoric.

RAY NADEAU,
University of Illinois

THEODORE WELD: CRUSADER FOR FREEDOM. By Benjamin P. Thomas. New Brunswick, New Jersey: Rutgers University Press, 1950; pp. 307. $4.25.

Dr. Thomas joins the growing list of historians who have pierced the wall of obscurity that Theodore Weld chose to build about himself and his contributions. In 1897, two years after Weld's death, Theodore Smith, in *The Liberty and Free Soil Parties of the Northwest*, wrote of the abolitionist leaders . . . "and most eloquent of all, Theodore D. Weld . . . they prepared the way for a growth of a general anti-slavery feeling." But little was done to prevent Weld's decline into historical oblivion until 1933 when Gilbert H. Barnes published his *Antislavery Impulse*. The next year the *Weld-Grimke Letters* were published with Barnes and Dwight L. Dumond as editors. The work of these historians has helped to initiate a reevalution of the abolition movement in American history. In 1936, Henry Steele Commager wrote in his *Theodore Parker* that . . . "Theodore Dwight Weld . . . is thought by many to have done more for the cause of abolition than Garrison himself."

This latter view, upheld by Barnes and Dumond and well documented by the Thomas biography, is in contrast to the tradition that William Lloyd Garrison was the outstanding leader of abolition.

Dr. Thomas has resisted the temptation to eulogize Mr. Weld. His reserved statement of the facts of Weld's life are eloquent enough. Weld's claim to fame as one of our best and most influential orators is to be found in the letters and diaries of his contemporaries, in the minutes and resolutions of meetings, and in Weld's and other publications. The author establishes Weld as one of the leaders of the American movement for human rights and equality.

Charles G. Finney chose Weld as his "heir apparent" in the "flame of fire" evangelistic campaign in central New York. But after experiencing success as an evangelist, Weld was drawn back to his paramount desire for the freedom of enslaved people. He was also recognized as one of the finest temperance orators of his day. Almost singlehanded, he crusaded for the Manual Labor movement widely accepted for a time by most of the colleges of the North and East. He was granted an appreciative hearing for his advocacy of temperance and manual labor, but his speaking for abolition of human slavery won for him the title of "the most mobbed man in the United States." Weld's contemporaries regarded Phillips as his only equal as an orator. He laid the ground work for Phillips' abolition speaking campaign which followed Weld's lead of several years.

When a man refuses all appointments to

leadership, refuses use of his name in his own writings, he courts anonymity. Many leaders live with one eye cocked on the record they expect will be accepted by history. Weld chose to remain "in the ranks" and serve without reward of any kind. He wrote to his future wife:

> . . . I am too proud to be ambitious, too proud to seek applause, too proud to tolerate it when lavished on me, proud as Lucifer that I can and do scorn applause and spurn flattery . . .

Dr. Thomas shows that Theodore Weld saved the American Anti-Slavery Society from failure by changing from a pamphlet dissemination campaign to an evangelistic oratorical crusade into the grass roots of Ohio, Pennsylvania, and New York. Weld's plan of branding slavery as a *sin* forced action by both sections of the country. It was a religious revival for the doctrine of human rights comparable to the political revival of the American Revolution.

Weld was a prime mover in the petition campaign which shifted the abolition struggle to the floor of Congress. His connection with the leaders of the movement in England and his own research into American slavery made him the encyclopedist of the movement. His pamphlets, articles and tracts provided the basis of the arguments used by other abolition leaders.

Dr. Thomas's treatment of Weld in his proper perspective in the abolition and human rights reform movement is of value to students of the history of American oratory. Research into the evangelistic movement and the work of the reform crusaders will be most rewarding for students of oratory and its influence on the destiny of man. The "famous seventy" crusaders and orators provide a field for research into one of America's most effective campaigns to influence others for a cause which made history.

PAUL A. CARMACK,
Ohio State University

THE LETTERS OF THEODORE ROOSEVELT. Selected and edited by Elting E. Morison; John M. Blum, Associate Editor; John J. Buckley, Copy Editor. Cambridge; Harvard University Press, 1951; 9 volumes; Vols. 1-2, pp. xxix+800; 801-1549. $20.00.

The first two volumes of a set which will make available in compact form letters of Theodore Roosevelt now in *Mss.* collections or in scattered books are now available. By 1953 eight volumes of letters—issued in pairs with an index for each pair—and a ninth volume containing a general index and biographical material, will be completed.

The letters of a man prominent on the American platform for almost four decades are of obvious interest to readers of *QJS*. Of interest, also, to members of a learned society engaged in various publishing endeavors, are the details of publication. In a ruminating and frank preface, the editor reveals many of them. The work is essentially a group project. Three institutions supplied the material basis: The Roosevelt Memorial Association made a grant of $100,000; The Massachusetts Institute of Technology supplied space, equipment, and editorial services; Harvard University Press agreed to underwrite the costs of publication. The task of selecting, editing, and printing has been a group project also; more than a dozen people have been actively engaged, and the services of many libraries and librarians have been used. The venture has had the active cooperation of members of the Roosevelt family.

The editors have a mass of material to draw upon. The strenuous one from Oyster Bay was as avid at letter writing as at speechmaking or bird hunting. The Theodore Roosevelt collection in the Library of Congress contains 100,000 pieces to be drawn upon for the volumes; most of these are carbon copies or letter-press copies of dictated, outgoing letters. To this basic source, materials have been added by a search of 129 other collections in this country and England. Some of the additions are especially interesting: letters from the James Bryce collection in the Bodleian Library, in which T. R. compares *The American Commonwealth* with De Tocqueville, and later corrects the praise to say Bryce has the merits but none of the faults of the precocious Frenchman; letters from the Frederick Jackson Turner collection in Harvard College Library commending the great historian of the frontier upon a pamphlet and expressing the hope that he may write "a serious work on the subject." It is a pity that some collections have been closed to the researchers. Especially is this regrettable concerning the papers of Henry Cabot Lodge; in the correspondence with Roosevelt running through thirty-five years there must be significant pieces not given to the world in Lodge's two volumes published in 1925.

Although the editors have searched for new materials, they have not been interested in rarities but in a selection "to reveal . . . his thoughts and actions in all major and many of the minor undertakings of his public and pri-

vate life." The letters begin with one to his family when Roosevelt was nine, and the first two volumes, titled *The Years of Preparation*, carry him to the end of 1900, when he was Vice-President-elect and busy arranging a mountain lion hunt in Colorado. The letters are given chronologically, grouped in periods of Roosevelt's life, and are given entire. The editors have restrained themselves from tampering with the letters. In handwritten sources no corrections have been made in spelling—one of the rare fields in which Roosevelt never attained distinction. It is a comfort for teachers to learn that as a Harvard College student the youngest President of the United States rendered *at all* as *atall*, *don't* as *do'n't*, and added a gratuitous final *e* to Chicago. While a member of the New York State Legislature he used his Chicago analogy to give Buffalo a final *e*, and after struggling with *immigrant* and *emigrant* used both spellings for the same sense within two lines. In the text of typewritten letters only obvious typist's errors have been corrected, and when printed sources are used all the vagaries of the original printing are retained.

In selecting the 10,000 representative letters eventually to be published, the editorial group has worked closely together. Microfilm copies of letters or copies of letters are first screened by Miss Nora Cordingley, librarian at Roosevelt House in New York when the Roosevelt Memorial Association collection was assembled, and custodian of the collection since it was moved to Harvard in 1943. Her selections are photostated, and then are read and discussed by the editorial staff until final selection is made.

The letters should form a good chronology for the study of Roosevelt and his era. They will be used not as models of letter writing, nor as sources of profound political thought, but for specific information regarding the man and the times he so greatly influenced. In the letters appear the same directness, the same adaptation to the recipient that one finds in Roosevelt's speeches. In his letters to his children he is the devoted father and counselor; to Mark Hanna and other co-workers he is all business; to his sisters and intimate friends such as Lodge, he permits himself introspection and revelation—but in all letters shines through the egoism and the assertive personality of the man. Rarely does he obtrude upon his correspondent matters or feelings not pertinent to the situation—the letters are not essays nor chatty reportings of the day's events, but are concerned with practical points of communication.

Since the chronology gives only outgoing letters, it lacks that ideal combination of letter and answer to be found to some extent in the Lodge *Correspondence*, and in the two volumes of J. B. Bishop's *Theodore Roosevelt and His Time*. To take an example of the value of two-way correspondence, the Costigan Papers (a collection by the way not listed as having been searched) offer an exchange of letters quite revealing of Roosevelt's processes. Appealed to by the Senator to compose a public letter endorsing a slate of candidates, Roosevelt picks up the clues supplied him to make a prompt, vigorous, and discerning endorsement. No doubt the editors have had problems colossal enough without bothering about this aspect. One does not get, either, in a collection of varied letters the consistent tone or development to be found in *Theodore Roosevelt's Letters to His Children*. And on occasion the reader will want to consult the intimate settings contrived by Roosevelt's sisters, Anna and Corinne, in their selections from his letters. But the editors have supplied various areas of reference through detailed footnotes, pointedly and objectively constructed.

The student of public address may wish that more details about speech had been illuminated in the glosses. A speech which "fired my blood" (I, 408) is unidentified; "a Chicago speech" (II, 997) referred to by Roosevelt but not identified may be the one titled "The Strenuous Life," a phrase which was to dog him the rest of his days. But many useful emendations on aspects of Roosevelt's speeches are offered. In dealing with a man of such varied interests, the editors have had to try for balance of treatment. Inclusion of The Governor's Calendar for 1898-1900 provides a day-by-day account of Roosevelt's activities. Since the period includes the grand tour in the campaign of 1900, it is of special use to students of his speeches. Students of speech will hope that this feature, perhaps in more abbreviated form, can be continued in the forthcoming volumes.

Much remains to be done on the study of Roosevelt's career in the realms of speech, in conference, arbitration, and public address. *The Letters* will be of basic help in any such studies. Is it too much to hope that someday the scattered speeches of Roosevelt may be assembled, with audience settings, in companion volumes?

RICHARD MURPHY,
University of Illinois

PUBLIC SPEAKING: PRINCIPLES AND PRACTICE. By Giles Wilkeson Gray and Waldo W. Braden. New York: Harper & Brothers, 1951; pp. xiv+581. $4.00.

The purpose of these authors is to produce a good text distinguished by its emphasis on the ethics of public speaking. In this aim they have succeeded.

The book is clear and orderly in plan, and brings a wealth of rhetorical tradition down to the level of the beginning student. The opening chapter discusses the requirements of good public speaking, and is followed by a survey of what the beginner needs to get started with his task of self-improvement. The remaining chapters march in regular order through the five parts of rhetoric according to Greek and Roman tradition although the viewpoint and terminology are modern. The entire treatment is admirably organized, clearly stated, and profusely illustrated. The breadth of the authors' background, from the precepts of Ptah Hotep, the Egyptian, to the psychology of subliminal stimuli, is plainly evident.

In view of the book's great emphasis on honest thinking and social responsibility, the chief regret of this reviewer is that the authors have underemphasized at least one primary method by which a speaker may test the social values of his message. That method is discussion. It is mentioned in general terms as an aid to the speaker's preparation, but no explicit development is made of its use as a means of finding the larger social values which are practical bases of morality. Because discussion, properly used, is one of the surest means of separating the confused and self-centered from the objective and socially useful aspects of thought, a few pages on this theme would have added some valuable blocks to the already solid foundation of ethics on which the work is built.

Other deficiencies seem relatively minor. Some readers of the chapter on motivation might wonder why the discussion of social approval does not include some mention of the sense of "belongingness," or why freedom from restraint is not given a more positive meaning as opportunity for creativeness. In similar manner some readers may wonder why the chapter on argumentative speaking leaves such a sharp break between the brief summary of John Dewey's method of reflective thinking and the comments on the proposition.

On the other side of the balance sheet, however, are such definite values as (1) a clarifying restatement of the traditional general ends of speaking, (2) an unusually clear outline for analysis of a speaking occasion, (3) effective differentiation of the forms of support suitable for each of the major types of address, (4) an excellent account of visual aids in speaking, and (5) a treatment of language which begins with a simple explanation of the principles of meaning.

In general this work by Gray and Braden is one of the best available texts on public speaking. Few can equal its merits. Fewer still, if any, surpass it.

HORACE G. RAHSKOPF,
University of Washington

TEACHING SPEECH IN THE SECONDARY SCHOOL. By Karl Robinson. New York: Longmans, Green and Company, 1951; pp. 438. $4.00.

Teachers and prospective teachers are grateful to Karl F. Robinson for writing *Teaching Speech in the Secondary School*. This contribution has enriched an area long in need of attention.

The book is divided into three parts: I. Factors affecting Speech Instruction; II. Problems in Teaching the First Course; III. Directing Extra Class Speech Activities and Contests.

In the first section the author helps the speech teacher locate himself in the educational world. This discussion is followed by an analysis of the secondary school, an examination of the principal with his various attitudes toward the speech program, a description of the adolescent, an anticipation of relationships with other departments, and a prediction of types of physical equipment and teaching materials. The school is then related to the community and to various sections of the United States. Because Dr. Robinson is an experienced teacher, his problems are real and his solutions practical.

In Part II the usual questions of the inexperienced teacher of speech are anticipated: What is the best single high school course? What shall I recommend if other courses are to be added? What shall I do on the first day? How can I help students gain confidence? How can I eliminate stage fright? What kind of bodily action helps make speech effective? How can I help boys and girls get rid of nasal twang, hoarseness, sound substitution, poor pitch, foreign accent? What visual and auditory aids can be obtained to help improve speech? How can better listening be taught? What specific guides will help boys and girls prepare good speeches? How can oral language be mastered? Where

can subject matter for speeches be found? What kind of tests should be given in a speech class? How can I tell whether my students talk better when they leave my class than they did when they entered? These questions and many others are answered clearly and specifically. They are directed to the person who feels a little insecure as he launches a new and challenging venture.

Dr. Robinson opens Part III with a consideration of the philosophy and aims of the extra-class speech program. He gives detailed information on how contests are organized and conducted in different states. He describes outstanding national associations. In 166 pages he condenses enough essential material to assist the average beginning teacher in getting satisfactory results in training students for extempore speaking, oratory, debate, discussion, after-dinner speaking, declamation, individual oral reading, choric speaking, one-act and three-act plays, radio speaking, and the high school assembly. This section will help not only majors and minors in speech but also hundreds of teachers without academic speech training who are called upon to coach participants in speech contests and to direct speech activities.

Dr. Robinson has succeeded admirably in achieving his objectives. Some readers may be disappointed that he has not made clear how speech trends have been affected by changing philosophies in general education: they may find the book too conservative, too traditional; they may miss fresh and novel methods for gaining enthusiastic group response and high motivation; they may feel that devices and techniques are given consideration over underlying causes of speech behavior; and they may regret that beginning students are not introduced to the long rich historical backgrounds of speech education. Such criticisms will come from experienced speech teachers and Dr. Robinson has not written for them. His book is for the undergraduate who is approaching teaching for the first time. Experience with this text in the course of training high school speech teachers at the University of Wisconsin has persuaded me that the author has accomplished this purpose. The book will be required again next semester.

GLADYS L. BORCHERS,
University of Wisconsin

SPEECH: FORMS AND PRINCIPLES. By Andrew Thomas Weaver. (Second Edition). New York: Longmans, Green and Company, 1951; pp. 415. $3.50.

This is a complete revision of Professor Weaver's 1942 book of the same title. The organization of the book has been greatly strengthened. The material is now presented in four parts and an appendix. Part I discusses the importance of speech, terms and definitions, and the origin and development of speech. Part II deals with three basic elements of speech: bodily action, the voice, and its use and pronunciation. Part III takes up three psychological principles: meaning, attention, and motivation. Part IV is concerned with forms of speech: conversation and interview, discussion and debate, public address, interpretative speech, and radio broadcasting. The appendix offers a section on the vocal mechanism (illustrated), phonetics, and "selections for practice of the tone code."

This is a good basic text, well suited for the beginning course in speech. Its point of view is sound, and it is clearly and interestingly written. The exercises and drill materials are helpful and reasonably plentiful. The book is especially good in its forceful enunciation of fundamental principles. Much worthwhile material is packed into its pages. The section on psychological approaches is a contribution. Every student of speech should be required to read the foreword on "I am good speech, the servant of man."

The book is somewhat on the conservative side, but in this reviewer's opinion the fact is more of a virtue than a defect. Footnote references to a few more recent publications would add to the value of the book. Most of the sources quoted were published before 1935. Some readers will miss the photographs in the earlier edition, but may be convinced by the vigorous case for not including them which is made in the preface. The present writer would prefer to have phonetic symbols used in the chapter on pronunciation instead of diacritical markings and wishes that television also were discussed in the final chapter on radio broadcasting. He also would like to have a little more attention to use of language.

It is a pleasure to welcome an excellent revision of an important standard textbook for the fundamentals course.

ORVILLE A. HITCHCOCK,
State University of Iowa

HOW TO WRITE A SPEECH. By Edward J. Hegarty. New York: McGraw-Hill Book Company, 1951; pp. vii+xii+226. $3.50.

Having said that anyone can deliver a speech, Mr. Hegarty goes on to indicate that few can

write one; he proceeds then to address himself to "the average speechmaker."

In eighteen briskly-titled chapters, the reader is told how to prepare the first draft; in another eleven sections he is shown where revisions, corrections, improvements, and checks of the original are to be made. The conclusion is called "It Isn't Easy, Mister."

The author's experience in the business world has been drawn upon in this volume, which is clearly not intended for the college student. The speaker is to be "a regular guy, sounding off before a group of regular guys." A speech should end strongly, for, "no matter how good your speech, if you end like a slow leak, you are certain to leave a bad impression."

This book undoubtedly has a number of good points. It is interesting and stimulating; it suggests that the speaker talk about people, that he build variety into the speech, that clarity be insisted upon, and that specificity be part of every talk.

Perhaps the writer is over-suspicious of what he terms "the big words." Too, he gives (in deadly earnest!) these directions for the securing of variety: "At this point you pound the table, at this point you stand on your head. Now you whistle, now you sing a bar. Now you tear your hair. Now you wave your arms. Then you let those arms hang limp at your sides."

Nevertheless, I believe that Mr. Hegarty has perhaps succeeded in his object, that the mythical average speechmaker could write at least a fair speech if he followed the author's directions.

THEODORE G. EHRSAM,
New York University

THE AMERICAN PRONOUNCING DICTIONARY OF TROUBLESOME WORDS. By Frank O. Colby. New York: Crowell, 1950; pp. 399. $4.50.

A MANUAL OF PRONUNCIATION. By Morriss H. Needleman. New York: Barnes and Noble, 1950; pp. cvii+321. $4.00.

The American Pronouncing Dictionary of Troublesome Words raises the difficult question of how to review a violent book. If it could be largely quoted, the book would provide its own review. If it should turn its own kind of vocabulary upon itself, it might conceivably describe itself as not merely violent, but opinionated, dogmatic, authoritarian, arrogant, bigoted, etc., etc. By pyramiding adjectives in this way, it might match its own present pyramidings in, e.g.,

> For the most part, the speech that has been presented to us by many American dictionaries, textbooks, professors, dramatic schools, teachers of expression and school marms, is desiccated, outmoded, and static. (p. 1)
> As for the producer's "See-OO-z'n" (for *Susan*), it makes him sound like a fatuous ass. (p. 20)
> What a strange-sounding gabble . . . ! (p. 29)
> Execrable! (p. 29)

Possibly all this bombast is stylistic, intentionally contrived to lend vivid sales quality to a trade book, whose bright jacket proclaims it to be "the only dictionary that tells which is the standard pronunciation and why." The promise of the blurb is faithfully made good in respect to "telling" what is standard American pronunciation—it is the familiar general American, ceremoniously renamed. The "why" is to a considerable degree a matter of *ipse dixit*.

> I believe that *Standard American* is a more definitive designation [than general American] for that type of speech now *standard* among more than three-fourths of all literate Americans and among most Canadians of English descent. This book, then, will use Standard American as the proper name for what Noah Webster called "The American Tongue." (p. 8)

This *credo* is supported by a discursive philosophy on language as an instrument of communication, and on the enmities between people of different languages or different dialects of the same language.

> Having established beyond peradventure that language differences have always stood as a hindrance between men, we are now prepared to answer the question: *Is a Standard American speech desirable?* Our answer is, of course, *yes*. . . . Not only is Standard American speech desirable, it is an actuality. (p. 4)

For a trade book this designation of a single regional dialect as standard is dubious diplomacy. It flouts the complacency of New England (the author's home area) by spurning its broad [ɑ] in *ask*, and *can't* and its "flat" [æ] in *guard*, and *cars*. The intermediate [a] escapes attack at this point, but comes up for question later (pp. 379-384). It affronts the touchy South with gratuitous advice to pronounce the r's of *sugar* and *major* (New Englanders should too, the book says) and not to

say *pin* for *pen* and *sahnss* for *science*. The southern drawl, without being named, is caricatured in "The Colby System of Phonetic Spelling" through the words of a Dixie matron who informs you that "Jaw-widge and Jaw-eess have been out on the poe-witch faw on ow-wuh aw moe-wuh."

Curiously enough, the author calls his standard American "neutral." The advocates of British diction (anathema to Colby) in the 1920's used to do that. You would not seem local or, *horribile dictu*, provincial, they said, if you spoke British. How anyone can call a pronunciation neutral which (to take the simplest example) uses post-vocalic [r] is a bit of a mystery. There is no escaping both [r] and no-[r]; you either pronounce [r] or you do not; and you are conspicuous to one group or the other, either way.

The American Pronouncing Dictionary of Troublesome Words has four chapters (41 pp.) of the sort of material commented upon in the foregoing. These are (I) Standard American Speech, (II) Stop-lights of Speech (pomposity, slovenliness, mannerisms, mispronunciations—anything that has a "stop-light" effect on attention and "switches" it), (III) How to Read the Dictionary, (IV) American Pronouncing Dictionary of Troublesome Words (including exposition of the Colby System of Phonetic Spelling). At the end of the book are three more chapters (20 pp.): (VI) Deflating the Broad A (a fresh onslaught, with comics), (VII) The Speaking Voice, (VIII) Microphone Technique.

All of this is rather entertaining, both in its fluent and ingenious violence, and in its plunging gallopings off in every direction, to bring back bits of history, sociology, linguistics, politics, agriculture (the potato famine in Ireland which flooded America with Irishmen), mathematics (a British billion is really a trillion), and a world of intriguing words—*scat singer, ofay, wetback;* the *cracker* you eat, the *cracker* that explodes, and—why not?—the *cracker* who has the hookworm. The author's words are his most engaging stock in trade. His years of writing for publication have not been wasted. He has made here—imagine it!—a *popular* dictionary, which does not hesitate a moment to tell an anecdote in the midst of discussing one of the troublesome words, or, on occasion, to recite a few limericks.

It is only fair to reveal the subject of the imprecations of some paragraphs back—"gabble, execrable." The execrable thing is the pronunciation of *cities* as ['sɪtɪz] rather than ['sɪtiz], or as the author writes it, SIT-izz rather than SIT-eez. He has two and a half picturesque pages on this matter. He teams up with C. K. Thomas, who has long maintained a gentle, recurrent feud against the idea that the two vowels of *city* belong to the same phoneme and should be represented by the same symbol. Every phonetician knows that these vowels do not sound precisely alike, and most phoneticians admit that what symbol to use is debatable; some choose [ɪ], and some choose [i]. Now Colby would hardly call himself a phonetician, much less a phonemicist. He seems not to be able to keep in mind (Thomas, who is a good phonetician, could set him right on this point) that the second vowel is unstressed and therefore somewhat obscure. He may not know that, if you will keep the stress properly light, you can alternate a very brief [ɪ] with a very brief [i] for the second vowel, yet your hearer may not detect the change. Apparently he would disregard the meaning of his own capital and lower case letters and regard *reedy*, transcribed REE-dee, as having two vowels "exactly" alike—his word, used when he asks that *city* be tried out with the "exact" vowel of *sit* in both syllables. He finally loses all perspective and tries to prove his case with scansion-distorted rhyming lines from *America* (thee—liberty") which like Tennyson's "quiver—forever" prove only that (despite certain disbelief—p. 31) poets do take license. In the end he demonstrates the expected violence: speech professors, phoneticians, and dictionary makers must forget, he says, their ancient theoretical unrealities. The word BAY-bi is "abnormal and unlovely." It is "fantastic" that anyone should not think *sortie—forty* to be rhyme-words—with *ee* at the end of each. To say ['sɔrtɪ-'fɔrtɪ] is "unnatural and horrid." The reader at length gets to the ho-hum stage. There aren't many words with a Sunday punch like "execrable."

The Colby System of Phonetic Spelling consists in respelling a word in almost any way which looks as if it would guide an American or Canadian (the author says anyone who can read English) to pronounce it in "standard American." For vowels and diphthongs, two spellings are often given, and one may use "whichever has the more familiar look." Syllables of primary stress are spelled in large capital letters, those of secondary stress in small capitals, others in lower case.

Examples: AR-ub, ok-tuh-juh-NEHR-ee-un, AR-k-n-saw, pri-KOSS-uh-tee, PREZ-i-d'nt.

The eccentric look of the "system" is probably

beside the point. Some common pronunciations cannot be spelled with it, as, for instance, Al Smith's [ˈpɜɪsənəl] for *personal* (it was not POY-s'n-ul!); but it probably expresses what it intends better than any other recent scheme up to the time of the *Thorndike-Century American College* and *Thorndike-Barnhart Dictionaries*. The Kenyon-Knott *American Pronouncing Dictionary*, which uses IPA, is, of course, the only American dictionary really doing the work it sets out to do. But if we may accord faint praise to the APD of TW for its rendition of American words, we must say roundly that for foreign words it is (may one borrow an adjective?) execrable.

Examples: ah (n)-TWA (N)n (Antoine)
pahss-TER (Pasteur).

The author designates this way of showing pronunciation by the name "The Colby System." Others use substantially the same scheme; e.g., Herman, *Manual of Foreign Dialects* (Tiff-Davis, 1943), Bender, *NBC Handbook of Pronunciation* (Crowell, 1943), and the other book assigned to this review, Needleman.

Needleman's *Manual of Pronunciation*, like Colby's *Dictionary*, begins with a quantity (123 pp.) of exposition, amounting essentially to a fair-sized textbook on phonetics. Early in this section is discussed, e.g., Spelling and Pronunciation, American Regional Pronunciation, "Correct" Pronunciation, etc. No one region, as in Colby, is said by Needleman to set the standard for the others; instead, educated GA, S, and E are all regarded as standard, and variant pronunciations are initialed E, S, ES.

Then follow Syllables, Vowels, and Consonants; Stress and Accent; Shifting Accent; Accents and Parts of Speech; British and American Practice; Sense Stress; Gradation; and Intonation.

Finally comes the detailed analysis of vowels, diphthongs, and consonants, followed by the sounds of spoken English, arranged under the letters of the alphabet. This arrangement is a complicated but, for dictionaries, not an unusual scheme.

The style of all this is plain, straightforward, and dignified. Of course, little opportunity is furnished for literary flourishing in the midst of the infinite detail of phonetic data; but even in the earlier portions, where opinions and principles are being discussed, no straining for effect is apparent. Being strictly academic, the writing is less entertaining than Colby's but, by reason of its modesty, more acceptable.

In addition to the pseudo-phonetic respellings of words resembling Colby's respellings are two other parallel columns on each page, (1) a diacritical column, with markings resembling Merriam-Webster's, and (2) a phonetic column in IPA. In this four-column fashion are treated 5800 words, selected because they are frequently mispronounced, 99 per cent of them listed in Thorndike's *Teacher's Word Book of 20,000 Words*.

The pseudo-phonetic column is as troublesome to the eye as such arrangements always are, but it is comprehendible. (This time we have italics instead of small caps for secondary stress, [ai] instead of Y for [aɪ], and some other differences.) For foreign words, the scheme is as bad as can be imagined. For English words it is better than the complicated diacritics selected for the adjacent column. One turns from both to the IPA column with relief. To have to learn a new alphabet with each new author is really quite trying.

A suggestion in this connection: It would be tremendously interesting to have a statistically valid number of non-phonetically trained students read a thousand words in pseudo-phonetics, a similar number in diacritics, and the third group in IPA. The scores for correct reading might reveal something very interesting about the comparative *readability* of the different sets of symbols. A profitable variation would be to repeat the experiment with the same or different columns after an hour's study by each group on its particular symbols, or after an hour's instruction from a teacher. This might reveal something very interesting about the *learnability* of the different sets of symbols.

One doubts that [bɪˈkwiθd] could be other than an individual utterance. No considerable number of people would likely overcome the natural assimilative tendency whereby [d] would become [t].

Errors as to regional pronunciation are occasionally in evidence: [ˈprɒksɪ] is labeled ES. E is correct, but [ɒ] for [ɑ] is not, as a general thing, to be found in the South.

Errors in transcribing foreign words appear. [sɑn hwan] should be [san xwan]. The substitution of [hw] (it would more accurately be [ʍ]) for [x] is an anglicization.

City is transcribed [ˈsɪtɪ]! It is not [ˈsɪti], i.e., SI-tee, as in Colby.

The American Pronouncing Dictionary of Troublesome Words is a useful book. It will be most useful to those who seek to advance by formulae such as that for magically making friends and influencing people. For others, the best parts of the book are the exceedingly interesting word-lists in Chapter I.

A Manual of Pronunciation is a useful book. It will be most useful to those scholarly folk who will read understandingly the first 123 pages and branch out from there to as many as are available of the sources from which much in these pages has been drawn. For others, the best part of the book will be whichever column of pronunciations they can read and comprehend best. It is assumed that this will be the column of pseudo-phonetics labeled "simplified." It would be a matter of rather gratifying astonishment if a test such as that suggested above should prove one of the other columns to be easier to use.

C. M. Wise,
Louisiana State University

YOUR DEAF CHILD. By Helmer R. Myklebust. Springfield, Illinois: Charles C. Thomas, Publisher, 1950; pp. 133. $2.50.

LANGUAGE FOR THE PRESCHOOL DEAF CHILD. By Grace Harris Lassman. New York: Grune & Stratton, Inc., 1950; pp. 263. $5.50.

Reviewing these two books together is appropriate, since both are addressed primarily to the parents of deaf children. The books differ, however, in their basic approach to parents. Dr. Myklebust is concerned with educating parents as to the causes and nature of hearing impairments in children, and giving parents a positive approach to the handicap of deafness. Mrs. Lassman, on the other hand, is concerned with teaching parents, and others involved with the education of the deaf child, how to help the child acquire language through lipreading, auditory training, sense training, and speech instruction.

Dr. Myklebust, who is Professor of Audiology at Northwestern University, approaches the problem of parent education as a clinical psychologist, or mental hygienist, who realizes the prime necessity of developing proper attitudes in parents toward the handicap of deafness in their children. Thus he stresses the particular needs of the deaf child for acceptance in the family group, for activity, for independence, and for expression. Throughout the book parents are counselled on what to expect from the deaf child and how to help the child become well-adjusted, happy, and capable of living a useful life.

The book contains a foreword by Dr. Hallowell Davis of Central Institute for the Deaf, and a final chapter which is a directory of organizations interested in problems of the deaf and the hard of hearing, a list of books and periodicals on the subject of deafness, and finally a directory of schools for the deaf and the hard of hearing in the United States and Canada.

Physicians and educators should be quick to recommend this book. It is a reassuring, hopeful approach to parents who may be regarding their deaf child with hopeless despair.

Mrs. Lassman's book is the outgrowth of her years of experience in teaching language to young deaf children. Until recently she was a member of the instructional staff of the John Tracy Clinic in Los Angeles. The book is profusely illustrated with photographs of preschool deaf children and their teachers at the John Tracy Clinic, applying the language training techniques about which Mrs. Lassman writes.

Mrs. Lassman approaches the problem of parent education as a clinician who desires to share with parents her knowledge of teaching techniques which work. As she sees it, the chief handicap of deafness is the difficulty the child has establishing a form of communication. Mrs. Lassman assures the parent that the deaf child can learn to speak, but first he must be taught to *understand* spoken language. The main part of the book is devoted to telling the parent how language is taught to the deaf child. As the emphasis at the John Tracy Clinic is on parental participation in the language teaching process, so in this book Mrs. Lassman stresses the part the parent can play in helping the child to acquire language.

Mrs. Lassman's book contains forewords by Dr. S. R. Silverman of Central Institute for the Deaf, and Mrs. Harriet Montague of the John Tracy Clinic. The book is documented by frequent use of number symbols within the text referring the reader to the corresponding number in the extensive bibliography (223 items). Thus the use of footnotes is avoided, though having to turn to the bibliography and locate a particular numbered item may be annoying to the reader who is curious as to the source of a reference within the text.

Both Dr. Myklebust's and Mrs. Lassman's books are useful to parents, teachers, and others concerned with the deaf child and his family. The books are so complementary that they could conceivably have been combined in a single volume, with Dr. Myklebust's contribution setting the stage for Mrs. Lassman's specific techniques of training.

Hayes A. Newby,
Stanford University

THE RETURN FROM BABEL. By Gerald M. Spring. New York: Philosophical Library, 1951; pp. ix+179. $3.50.

Once again we are at the end of an era similar to others of bygone ages; we are confused, "speaking many tongues." Before language became fixed into terms with many meanings tempting man to lend himself to sophistry, demagoguery, and other abuses it must "have sprung as a spontaneous chant from an inner spiritual recognition of cohesion with the outside material world in which he [man] found himself." Before our confusions are clarified man will be forced to make compromises beyond his present scope of vision and thought in order to survive in groups large enough to prosper and experience peace of mind. Instead of concerning ourselves unduly either with some sort of future "superman" or with conceptions of "the ideal society" we must sharpen our "sense of history" and apply ourselves to learning the art of living together. Perhaps "progress" at our present stage depends upon advance in sociology more than upon any other factor.

Our principal aim must be so to remedy the disunity of mankind as to free the human spirit. Although aspirations toward world unity are growing, the world movement will be enhanced by a mature understanding of life and a sense of relativity. In spite of ease and rapidity of communication the schism between East and West will long be felt because communication has not been genuine. Different peoples to the North and to the South, having varied experience, will gain comprehension and appreciation of one another only at the price of continued effort. We should consider seriously whether there must necessarily be conflict between the "intensive organismic" civilization of the Orient and our own "extensive analytical" experiment in individuation. Perhaps these separate approaches to living and communication are needed as complements to each other.

Relations between the United States and the Soviet Union will tend to improve in proportion with the reduction of doctrinal fervor on both sides. According to Spring, in that sphere as in others, compromise will be necessary. "We of the West have a great deal to learn and this includes humility. Is it not, in the last analysis, this alone that can open our minds and enable us to make peace?"

In order to come out of the prevailing confusion the author suggests the need for a new social category which he calls *interpretors*. Such a class of persons might synthesize our knowledge and enable us better to evaluate and communicate present complexities. The author does not seem aware of methodologies now available which might contribute to his purposes. The volume is written in a ponderous and rather awkward style.

ELWOOD MURRAY,
University of Denver

MORE ABOUT WORDS. By Margaret S. Ernst. Sketches by W. A. Dwiggins. New York: Knopf, 1951; pp. xii+233. $3.00.

WORDS AND THEIR USE. By Stephen Ullman. New York: Philosophical Library, 1951; pp. 108. $2.75.

One question is common to these two books: Why were they published? Otherwise they are quite different.

I read *More About Words* backwards and came to agree with, before I noted, the justification in the foreword: "A dentist . . . tells me [a previous similar book] is the perfect reading-matter for a doctor's antechamber." It is a pleasantly random collection of three-line *(adore)* to page-and-a-half *(dismal)* hit-and-miss etymologies—with probably more hits than misses for the large target and short range—and an amiable pen-and-ink sketch with each entry. Many entries meander, so that *cataract* gets to a listing of Aristotle's ten categories; *aloof* includes *episode, incident,* and *dinghy;* the same story about *ba(h)* gets in under *abeyance* and *bashful.* The etymologies may be "lighthearted" (foreword); they are not invariably accurate: *atone* "from Latin *unire*." There is a tolerably good bawdy story, if you don't demand nuance, under *fornicate.* The format is lavish, a fresh page for each entry and great reaches of white space.

Words and Their Use is a complete contrast, with a repulsively full black page and something to say. The something to say is much too much for 108 pages and consequently is not said. The attempt is to put together the semantics of Bréal and other writers on how and why words change and the general semantics of Ogden-Richards, Korzybski, and Stuart Chase, synthesizer. No pretense is made of original contribution; the scheme throughout is that of reporting the work done by others. Nevertheless a contribution is made in proportion and emphasis. The author, "Senior Lecturer in Romance, Philology and General Linguistics in the University of Glasgow," has drawn freely on American as well as English sources, al-

though the bibliography is a bit loaded with London.

What vitiates the worth of the book—making it, it seems to me, not worth publishing—is that so much of the original contributions get lost in the condensation. For instance, the Ogden-Richards triangle of symbol-reference-referent is presented in "simplified" *(scil.* obfuscated) form and then further simplified by dropping out the referent. With substitution of "*name* for 'symbol,' and *sense* for 'thought or reference,'" it becomes possible to say: "Meaning will therefore be defined, for the purposes of this book, as a *reciprocal relationship between the name and the sense, which enables the one to call up the other.*" This is a handy little phrase adaptable to the following chapters on traditional semantics, but not of much help in tying up with general semantics. Indeed Part IV restores by title, "Words and Things," the third point of the triangle, although it does very little about the adjacent sides. The principal summary and evaluation of general semantics, including Basic English, takes up the fourteen pages of the last chapter, under the heading, "The Shortcomings of Words."

LEE S. HULTZEN,
University of Illinois

POETRY AND DRAMA. By T. S. Eliot. Cambridge, Mass.: Harvard University Press, 1951; pp. 44. $1.50.

This fascinating essay might be sub-titled "The Modern Poet's Dramatic Progress," for it is a very frank account of Eliot's struggles with the problem of writing verse drama for the contemporary theatre. This is a knotty problem for two principal reasons: first, because poetry today, for the most part and including Eliot's, is entirely unsuitable for the theatre, which requires immediate communication through the speech of the actor; second, because poetry stands outside the realistic style which still dominates the theatre and shapes the expectations of audiences.

This essay shows that Eliot is fully aware of the nature of the problem. He has learned that the kind of verse he writes for the reading public will not do for the theatre, and he has set out to discover and master a new diction and metric which will be dramatic and which will communicate directly to a theatre audience. Since he wishes to use poetry for contemporary subjects in contemporary, realistic settings "to bring poetry into the world in which the audience lives," he seeks a diction and metric which will not only communicate directly and be "justified" dramatically, but one which is also not too obviously different from ordinary contemporary speech.

Eliot describes his search. *Murder in the Cathedral,* though successful, solved no problem but its own, for the subject was historical. *The Family Reunion* was a first attempt in a very loose and flexible metric which sounded not too unlike ordinary, modern speech. This metric and the diction which is really inseparable from it, Eliot defined more clearly and began to master in *The Cocktail Party.*

There is no question that the dialogue of *The Cocktail Party* is more suited to the theatre than the dialogue of *The Family Reunion.* It is not obscure; it communicates directly. However, some question arises, as Eliot remarks, whether any of it is poetry. It seems that Eliot has been trying, so to speak, to smuggle poetry into our modern theatre, without the audience's knowing what is going on. In stern determination to admit nothing that is not dramatically relevant, he appears to have eschewed all that is obviously poetry. This is hardly surprising when we remind ourselves of the nature of Eliot's other poetry and of the strong hand of the realistic style in our theatre.

There are signs, however, that Eliot is beginning to feel that he may have interpreted too narrowly the "dramatic justification" of poetry. Shakespearian soliloquies which he formerly felt to be mere poetic decoration, he now finds dramatically justified, and he looks forward to a time when the poet, having gained complete mastery of dramatic technique, "can dare to make more liberal use of poetry and take greater liberties with ordinary colloquial speech." Perhaps we can hope for more poetry in his next play.

In a brief review, it is impossible to do more than indicate what seems the major significance of this essay. It should be read by everyone interested in Eliot as a dramatist and by everyone concerned with the writing or the production of modern verse drama.

BARNARD HEWITT,
University of Illinois

A TREASURY OF THE THEATRE (FROM AESCHYLUS TO TURGENEV). Edited by John Gassner. (Revised Edition for Colleges). New York: The Dryden Press, 1951; pp. xviii+718. $4.50.

On the publication of the revised first volume of *A Treasury of the Theatre,* I can only repeat the complete approval I voiced in these

pages in February when reviewing the second volume (*From Ibsen to Arthur Miller*) and again express pleasure that all the editorial work and all the critical writing has been entrusted to John Gassner. The original *Treasury* was edited in 1935 by Mr. Gassner and two associates; it presented a sound and solid anthology, but the critical prefaces to the plays were uneven, and the plan of starting with the moderns and working backward to the Greeks seemed rather "stunty" than practicable. One of the minor satisfactions of the revision is that Mr. Gassner sanely accepts the conventional chronological order, and divides his twenty-six choices (as against the original seventeen) into six sections: The Classic Age, The Oriental Theatre, The Medieval Drama, The Renaissance, The Seventeenth and Eighteenth Centuries, and The Romantic and Early Realistic Drama. For these sections he has written entirely new admirable general introductions which form, with those in the Ibsen to Miller volume, a complete and detailed history of theatre and drama from the beginnings.

The volume opens with an extremely valuable introduction, rightly emphasizing the necessity of studying drama from the point of view of actual theatre production, and closes with an "Epilogue" which sums up the development of drama to 1875 and looks forward to the development recorded by text and script in the admirable second volume. Here is a real *Treasury* and a definitive text for courses in world drama.

The plays selected represent actually more than the difference between seventeen and twenty-six. Gassner omits *Job*, an intriguing but dubious example of *drama*, and makes three substitutions in play and two in translation. Edith Hamilton's up-to-date version of the *Agamemnon* replaces Gilbert Murray's, and C. F. MacIntyre's rendition of *Faust I*, the stodgy Bayard Taylor translation. Sophocles' *Antigone* has been replaced by the more central and desiderated *Oedipus the King* in a new version by Gassner himself; Euripides' *Electra* by Richard Lattimore's translation of *The Trojan Women*, and Aristophanes' *Lysistrata* by Benjamin B. Rogers' version of *The Frogs*. This reviewer still prefers *The Birds*, but admits to an airy and flighty prejudice.

The actual additions number Terence's *The Brothers*, Waley's translation of *Sotoba Komachi*, Gassner's modern version of *The Second Shepherds' Play*, Marlowe's *Faustus*, Lope de Vega's *Fuente Ovejuna* translated by Angel Flores and Muriel Kittel, Sheridan's *School for Scandal*, and (most importantly, for there was a considerable time-jump in the original *Treasury I*) Pellissier's translation of de Musset's *No Trifling with Love*, Büchner's *Danton's Death* in the Spender-Rees version, Gogol's classic *The Inspector* in the Seymour-Noyes translation, and Noyes's translation of Turgenev's *A Month in the Country*.

The play-lists and bibliographies have been much revised. If this reviewer laments the inclusion of certain "precious" and "cult-of-unintelligibility" critics in the general bibliography, he probably only confesses a reactionary conservatism. An outstanding feature is Gassner's new translation of *Oedipus*. The Greek world-view is essentially alien to ours, but Gassner's handling of the more personal scenes: Oedipus-Tiresius, Oedipus-Creon, are truly moving, and if the Chorus still seems staid and stultified, that is probably an old producer's prejudice. The modern producer of Sophocles had best cut most of the Chorus, Sophocles-Gassner or Sophocles-anybody-else.

General estimate: provocative, unrivalled, indispensable, *satisfactory*. Is there a higher critical estimate?

E. J. West,
University of Colorado

HISTORY OF THE RUSSIAN THEATRE: Seventeenth Through Nineteenth Century. By B. V. Varneke. Original Translation by Boris Brasol. Revised and Edited by Belle Martin. New York: The Macmillan Company, 1951; pp. xii+459. $6.50.

The publishing of this book makes available for the first time in English *The History of the Russian Theatre* by an outstanding Soviet philologist and historian of the theatre. It is a book which will attract not only scholars in the field of theatre and drama, but also theatre laymen. It is unusually well-written, and it has fared well in translation. The style is flexible and vivid. The content of the book is concerned chiefly with the art of the Russian theatre from the seventeenth through the nineteenth century, but the author gives the reader an insight into various basic art patterns of Russia during these centuries. It also emphasizes many of the traditions, concepts, ideologies, which contributed to the thinking and attitudes of the people of Russia during the centuries which it covers. The book provides valuable information about many important plays which have never been translated into the English language.

In the section devoted to the seventeenth century, the author deals with Church-School

plays and the theatre under Aleksey Mikhailovich. The material in the eighteenth century deals with the theatre of Peter the Great, that of his successors, the rise of the Provincial Theatre, theatrical customs, eighteenth century repertoire, and a summary of the eighteenth century. The material covering the nineteenth century is divided into two parts. The first covers actors and their repertoires, tragedy, vaudeville, Pushkin, Lermontov, Shchepkin, and Gogol. The second deals with Ostrovsky, actors and plays of the second half of the nineteenth century, and also with the Provincial Theatre.

After completing this book, the reviewer sincerely wished that it had been available to him in English before he had read other books on the Russian theatre, especially those written in the first half of the twentieth century. With the background provided by Varneke, the later books become far more intelligible. One's appreciation of the Moscow Art Theatre and the contribution of Constantine Stanislavsky take on richer cultural meaning.

The book was used as a text in the Soviet Union and conformed to a program of first year study of the subject as set forth by the Central Administration of Educational Institutions. It is one of a series of works translated under the Russian Translation Project of the American Council of Learned Societies. The work of the Society was made possible by the aid of a subsidy from the Humanities Division of the Rockefeller Foundation. To these agencies and to the Macmillan Publishing Company, all of us who are interested in any phase of theatre and drama development on an international level, owe a debt of gratitude. As one compares the development of the theatre in Russia during the eighteenth and nineteenth centuries with that of the theatre in Western Europe during the same period, he is impressed with the similarity of fundamentals.

LEE NORVELLE,
Indiana University

HISTORY OF SPEECH EDUCATION AT COLUMBIA COLLEGE 1754-1940. By Helen P. Roach. New York: Bureau of Publications, Teachers College, Columbia University, 1950; pp. 134. $2.35.

In this study the author purports to trace the history of speech education in Columbia College from its inception to modern times with a stated objective of ascertaining "by what means and with what degree of success" the College achieved one of its all-time primary goals, that of developing "facility in the use of the mother tongue." In six relatively short chapters, each dealing with a carefully defined period in the evolution of Columbia University, the author traces chronologically the trends in speech education from the founding of Kings College in 1754 through its re-establishment as Columbia College following the American Revolution, and finally through its emergence as a part of the greater Columbia University. In a seventh chapter, the author summarizes with a view to analyzing probable causal factors influencing the basic trends described earlier.

Although this study appears to be somewhat abbreviated, by careful selection of data and concisely drawn summaries the author has presented a relatively comprehensive review of the essentials of this historical picture. The historical validity of the generalizations and conclusions drawn is seemingly well substantiated by thorough documentation from an abundance of primary sources, chief among which is the Columbiana collection. Although the author's commendable effort at accuracy of expression results in a somewhat labored style, she has nevertheless presented, primarily through her choice of supporting materials, an interesting account of events, personalities, and speaking activities. The most thoroughly treated segment of this study deals with the 1811-1858 period, which witnessed the development of speech programs under the supervision of the professor of rhetoric and elocution and the emergence of the literary societies. However, the student of history may very well find the chief point of interest in this study in the first chapter, which deals with the pre-Revolutionary period when student speaking at Kings College was under the supervision of the college president.

The chief contribution of this study rests probably not in its discovery of new and different trends, but rather in its corroboration of already generally known facts concerning the history of speech education in America.

L. LEROY COWPERTHWAITE,
Richmond Area University Center

TELEVISION AND OUR CHILDREN. By Robert Lewis Shayon. New York: Longmans, Green and Company, 1951; pp. 94. $1.50.

Within the year television has become one of the chief mirrors of contemporary culture. *Television and Our Children* provides genuinely factual answers to important questions current in the public mind.

The first section of the book, "The Home," draws on the latest research to present facts and attitudes concerning television viewing by children. Part Two, "The Community," deals with the production, distribution, and control of television and its programs. In this section television is examined in terms of its relationships to broadcasters, sponsors, the Federal Communications Commission, listener councils, organized education, and the individual parent.

Shayon has written an excellent book. First, because of its unique union of scope, brevity, and clarity. Its ninety-four pages (eight chapters) constitute a truly comprehensive treatment of the problems of television as an economic force and as a means of transmitting ideas.

Second, the author builds his work on solid sociological ground by pointing up the fact that television is to be understood only in terms of the broad pattern of American living. In introducing the problem, which many educators continue to ignore, Shayon writes: "Here are the children, and there is television, and whether we publicize the grim fact or not, the two new worlds are locked in an irrevocable embrace, destined to spin through the years of growing up into tomorrow's questionable maturity."

Third, Shayon has recognized that the child's reaction to television is a part of his intense desire to become a recognized part of his world: "The child wants to be 'in' on the exciting world of adult life. We put him into cocoons, set him apart in schools. We delay . . . his full membership in adulthood's private club. In the early life of this nation . . . a child, from the time he could crawl and gather sticks for the fire, became a contributing member of the family and the community."

Fourth, the reader is given a balanced view of the commercial realities of the medium: "This ethical duality, of course, is not unique to the television business. It cuts across the whole range of our way of life. It is the old problem of our double standard of socio-economic morality."

Television and Our Children merits the attention of those teachers and parents who hope to broaden their understanding of the educational potential of this latest communications giant.

HALE AARNES,
Stephens College

RADIO AND TELEVISION SOUND EFFECTS. By Robert B. Turnbull. New York: Rinehart and Company, Inc., 1951; pp. xv+334. $4.50.

SUCCESSFUL RADIO AND TELEVISION ADVERTISING. By E. F. Seehafer and J. W. Laemmar. New York: McGraw-Hill Book Company, Inc., 1951; pp. xiii+574. $6.50.

Here are two worthwhile additions to the broadcasting bookshelf of the radio and television specialist in the areas of sound effects and advertising.

The first volume, *Radio and Television Sound Effects,* is without doubt the most complete and comprehensive treatise on sound effects yet to appear in published form. Turnbull, Senior Soundman for the Don Lee Broadcasting System, obviously has an expert understanding of the function of sound effects as well as a knowledge of their technical and mechanical aspects. In systematic and coherent fashion he discusses the purpose of sound effects; the psychology of sound; timing, imagination, and finesse in creating the desired illusion; types of sound effects; the integration of the sound effects operation in relation to the directing, writing, and type of program; the special problems of sound in television; and completes the discussion by tracing the evolution of sound effects, showing how they may be improvised, and how a set of sound effects equipment can be constructed.

The author displays the sensitivity of a director in his appreciation of the ultimate ends to be achieved, yet his discussions of directing and other related aspects are not mere fill-in chapters designed to pad the subject, but maintain the point of view of the sound effects man as he observes his relationship to the director and others involved in the total effort.

The second volume, *Successful Radio and Television Advertising,* is a likely candidate for adoption in college courses in radio and television advertising. It is more comprehensive than similar works by Sandage, Midgley, and Wolfe, and considerably more detailed in its treatment. It is difficult to recall any aspect of radio and television advertising which escapes at least passing mention. Like the Midgley and Wolfe books, the treatment is descriptive rather than analytical, and some who teach courses of this type may object to the emphasis on details, which in radio and television are often quickly outdated, at the expense of the development of broader principles.

Nevertheless, Seehafer and Laemmar have brought together a well-organized compendium of useful facts on radio and television advertising. The book, which was originally introduced in mimeographed form, was tested in college courses, and has since incorporated the suggestions of numerous specialists in radio

and television. Those suggestions seem to have resulted in the inclusion of a number of special topics not heretofore treated in texts of this type, and the end result has been a practical commercial text.

JOHN B. ROBERTS,
Temple University

FOUNDATIONS IN BROADCASTING. By Edgar E. Willis. New York: Oxford University Press, 1951; pp. viii+439. $3.25.

TELEVISION PROGRAMMING AND PRODUCTION. By Richard Hubbell. (Second Edition). New York: Rinehart and Co., 1950; pp. xiv+240. $3.50.

I hope no reader will assume from the brevity of this review that either of the books discussed is inconsequential or poor. A book reviewer generally has least to say when he has fewest complaints to make. And very few complaints can be made about either of these books.

Had Willis' *Foundation in Broadcasting* appeared a year or so earlier, it would have satisfied a genuine need among teachers of radio. Until recently, no textbook existed which attempted to deal with the organization, philosophy, and techniques of broadcasting in such a way that the material might be used in an elementary college or high school course. Lately, however, Chester and Garrison's excellent *Radio and Television* has done something to satisfy the need for a book of this kind.

Foundations in Broadcasting is very similar to *Radio and Television* in organization and coverage. Both books begin with a discussion of the history and general organization of broadcasting, and then proceed to a consideration of elementary acting, announcing, directing, and writing techniques in both media. Willis' discussion is much less elaborate and detailed than that of Chester and Garrison, and makes less attempt at documentation. Willis' book is considerably more conventional, as texts in this field go; he sees broadcasting chiefly within the spatial context of the United States and within the philosophical limits of the American system, whereas Chester and Garrison assume, very effectively, a much broader perspective.

These limitations seem to me minor defects in *Foundations in Broadcasting*, but they may not seem so to every teacher. In any case, this is an excellent text; it is compact, informative, and readable. Teachers of broadcasting will, I am sure, find it useful both in their classrooms and in their libraries.

As for Richard Hubbell's *Television Programming and Production*, I am unreservedly enthusiastic about it. This is the most stimulating and informative book I have so far read about television. To be as brief as possible in my praise, I should like to list some facts about this book which seem to me important:

1. Mr. Hubbell seems generally concerned about the limitations and possibilities of the *medium* of television, rather than with any rules of thumb he has developed in the course of producing television programs. That is to say, he talks principles rather than routines.

2. He has an excellent appreciation of the relation of television to other media—specifically, to theatre, film, and radio.

3. He is aware that television is not exclusively an American property. His discussion of British programming is first-rate.

4. Finally, and perhaps most important, he conveys a strong interest in and excitement over the potential of television as a medium of expression and communication. This is one of the few books I have seen which does not contain the implicit assumption that television will inevitably amount to a feeble film technique superimposed on a still feebler radio program content and personnel.

In the development of radio education, stations, equipment, and actual broadcasting preceded courses and good textbooks by a period of ten or fifteen years. One wonders, reading such books as these, if we are destined to reverse that process with television. At any rate, here are two good books on television. In addition to a few copies of Willis and Hubbell, all you need is a new, shiny television station, and you're in business.

MARTIN MALONEY,
Northwestern University

PRACTICAL LOGIC. By Monroe C. Beardsley. New York: Prentice-Hall, Inc., 1950; pp. xxviii +580. $3.75.

THINKING STRAIGHT. By Monroe C. Beardsley. New York: Prentice-Hall, Inc., 1950; pp. xxi+278. $2.00.

Although differing somewhat in purpose and in emphasis, these books emphasize the close connection between thinking and communication; both stress application rather than theory.

Practical Logic is intended primarily as a text for courses in logic where the emphasis is on

"elementary applied logic." *Thinking Straight* is made up of material from the longer book, material more closely related to problems studied in courses in rhetoric, composition, and the communication skills. The first six chapters of *Practical Logic* are used without change in *Thinking Straight*, but the remaining nine chapters are taken only in part and re-phrased and re-worked to focus on communication.

Thinking Straight, although spoken of as a "guide for readers and writers," is equally useful as a guide for speakers and listeners, in so far as the logical analyses and distinctions suggested as helps in critical reading are equally applicable as helps in critical listening, or in writing and speaking with sufficient care so that what is said will hold up under logical scrutiny.

The emphasis in both books on the practical and the timely deserves particular mention. Each section is followed by a check-up quiz, which requires the reader to apply the principles under discussion. Again at the end of each chapter are somewhat more difficult exercises which call for further application. Exercises, quizzes, and illustrations are widely varied, although current material from advertisements, speeches, articles, and news stories predominates. For example, the diagnostic test contains twelve statements about freedom of the press, remarks actually made in a radio discussion of this problem. The thinking in each statement is to be analyzed and labeled confused or satisfactory.

The first chapters in both books deal with such basic distinctions as those between fact and opinion, between exposition and argumentation, and between reasons and conclusions. The next chapters deal with language—with semantic problems, figurative language, denotations and connotations, and emotive language. The last chapters in *Thinking Straight* discuss problems of definition and principles of deductive and inductive logic. *Practical Logic* includes a much more detailed treatment of some of those same problems, and additional material on such aspects as syllogisms and statistical descriptions.

The failure to include answers for at least part of the exercises means that the book is not as well suited for individual use as it is for class use, where guidance may be had either from the instructor or from class discussion. Generally speaking, however, both books, either as texts or as source of supplementary exercises or illustrative material, fill a real need and merit careful consideration. Their particular contribution lies in bringing into closer relationship, logic and life—that portion of life centering in communication, in writing and reading, in speaking and listening.

JAMES I. BROWN,
University of Minnesota

THINK BEFORE YOU WRITE. By William G. Leary and James Steel Smith. New York: Harcourt, Brace and Company, 1951; pp. 490. $2.25.

This textbook-anthology is designed for freshman English classes in which emphasis is on reading and writing. The readings, most of them from contemporary materials, are grouped under these eleven headings: Testing your beliefs, Distinguishing fact from opinon, Guarding against oversimplification, Detecting rationalization, Reasoning deductively, Reasoning inductively, Recognizing words as symbols, Defining your terms, Controlling emotional language, Analyzing propaganda, and Evaluating the mass media of communication.

The implicit assumption of the authors is that effective language use is essentially the reflection of effective thinking; hence, if the thought processes of the student can be improved, then language improvement should follow.

The application of such a theory and method of instruction should have equal use in the teaching of all forms of language communication: reading, writing, listening, and speaking. However, the assignments in this text are chiefly for the first two skills and only indirectly related to listening and speaking. Perhaps in a later revision more will be made of oral problems in the teaching of language use.

DAVID M. GRANT,
California State Polytechnic College

WE TEACH ENGLISH. By Lou La Brant. New York: Harcourt, Brace and Company, 1951; pp. 342. $2.75.

As the author states, this book is an attempt "to point out aspects of philosophy, psychology, and scholarship in the field of language . . . found relevant to the program in English, and to indicate some of the implications of those lines of study." The book is directed to prospective teachers of high school English, but much of the material is equally pertinent to the elementary school and college teacher. La Brant's text will be appreciated by those who are seeking guidance in Communication programs or in the so-called "newer" English programs, for

the inter-relatedness of reading, writing, speaking, and listening is rather carefully developed.

Two sections comprise the book. The first includes some chapters on the nature of the English language, language growth, semantics, and language-use habits. In the second section the author gives suggestions and methods for teaching each of the four phases of language skill. An annotated bibliography is organized to parallel the organization of the book and will be very helpful to the new teacher.

The book should be welcomed by those who are willing to question traditional methods of teaching and selecting materials for classes in English and speech. As the results of recent investigations are brought to bear upon a description of language use, more confidence can be placed upon suggested changes in our teaching. La Brant's work is a valuable contribution to this description.

Some of the most interesting portions deal with listening, writing, and the evaluation of mass media as forms of literature. Unfortunately the bibliography does not contain specific references on listening, speaking, and discussion. And why should the *Quarterly Journal of Speech* and *Speech Monographs* be omitted from the list of materials which "obviously belong on the desk of any teacher of English"?

DAVID M. GRANT,
California State Polytechnic College

INNOCENTS FROM ABROAD. By Kenneth Harris. Boston: Houghton Mifflin Company. 1951; pp. 238. $2.50.

Mr. Harris was a member of the Oxford Union debating team which toured this country in 1947-1948. In this volume, originally published in England in 1949, he records some of his impressions of Americans and their ways.

On the whole, the author finds Americans friendly, likeable, alert, intelligent, yet somewhat immature. His general attitude seems to be summarized by: "They all see very quickly, but they don't seem to *think* as much as they could." Nevertheless, most Americans will agree that, despite inaccuracies in some details, Mr. Harris usually catches the spirit of our ways of thinking.

So many topics are touched that a complete account is not possible here. Mr. Harris discusses our attitudes toward education, drinking, driving, football, dating, travel, housing, politics, economics, race relations, motion pictures, radio, foreign relations, and many other items. In regard to our education, he notes that usefulness or vocationalism seems to dominate our courses of study, and concludes that Americans "deserve and need better than they've got at present."

Of special interest here are his views of our speech departments and methods of debating. Both are treated rather humorously but with apparent serious intent. Neither comes out too well. To him, an academic department devoted to speech training is incongruous, and "the Professor of Speech" is stereotyped, at his worst, as an athletic coach intent upon victories and, at his best, as a pleasant, if needless, appendage to the debates in which Oxford engaged. Mr. Harris' views of American debating are not to be lightly dismissed. He is sometimes inaccurate (the "speech staff" does not, at least in most colleges, collect notes for our student debaters; not all, indeed not most, American debaters deliver memorized speeches; the "Professor of Speech" does not usually announce our football games); he is even inconsistent (although he ridicules the patterned American debate speech and takes pride in the flexibility of the British approach, he admits to being somewhat upset at the prospect of participating in a radio discussion with American debaters without the comfort of a script in hand) but his remarks serve well to remind us again of the dangers incident to debating programs which emphasize the gaining of decisions and which tend to ignore the importance of audiences. The importance of evidence, the relevancy and organization of argument constitute areas in which British debaters might learn some useful things from us, but we can also learn much from their methods and viewpoints. That Mr. Harris and his colleagues often-felt they were entering a boxing arena rather than a public discussion should give us pause for serious reflection.

The style is deft and light. The book is thoroughly entertaining. All in all, we should be pleased that such a volume has resulted from our efforts to encourage international debating, for no Englishman could read it without better understanding Americans. Let us hope that one of our debaters will be able to produce a book which will reveal for us similar sympathetic insight into British ways.

GORDON F. HOSTETTLER,
Temple University

ROBERT'S RULES OF ORDER REVISED. By General Henry M. Robert. (Seventy-fifth anniversary edition). New York: Scott Foresman and Company, 1951; pp. 326. $2.10.

The world has turned over many times since

that memorable day in the 1860's when at least a few of the hopes and dreams of a young West Point lieutenant were so rudely shattered. Asked, without forewarning, to preside at a meeting, he found himself "chagrined and embarrassed because he didn't know how to go about it." Fortunately, however, as grateful members of once-chaotic garden clubs, civic leagues, alumni associations, medical societies, etc., are aware, Henry Martyn Robert knew what to *do* about it. In the three-quarters of a century which has elapsed since the celebrated code was first published, the old soldier's *Rules of Order*, happily, has not faded away; nor has the firm grip of his heirs on the copyright weakened. The present "anniversary edition" celebrates a renewal of that copyright, and it again underscores the disinclination of the owners for tampering with the work of their Draconian forebear.

Here, in the old, familiar liver-hued binding, run off apparently from the aging plates of the 1915 edition, is the old, familiar text, virtually unchanged. The few additions ventured upon consist of a slightly revised index, a "quick-reference" table, a table of "practical points," and a group of "suggestions for study." When the heirs responsible for the centennial edition set about their task, one hopes that something of the spirit of Sturgis will guide their labors, and that they will be inclined to consider such sensible revisions in terminology as those recently suggested by the Reeves committee of the SAES.

The old, familiar saw of the reviewer need not be applied. This standard book is probably already "on the shelf of every teacher of speech"; and if one possesses any edition since the *R. O. R.* of 1915, one will find the manual as usable as ever.

LELAND M. GRIFFIN,
Washington University

BRIEFLY NOTED

BASIC EXPERIENCES IN SPEECH by Seth A. Fessenden and Wayne N. Thompson. (Revised edition). Prentice-Hall, Inc., New York, 1951, pp. 427. $3.75.

Fifteen well-written chapters compose this text. The authors spend sixty-four pages on selected, concise background material and then plunge into the basic speaking activities, devoting one or more chapters to each activity. The chapters are well developed, each one concluding with exercises, references, and a bibliography. The practical approach is noted with excellent material on the how-to-do-it side of speaking. This text will find its place among speech teachers who make a speech course an activity rather than a series of lectures.

CLARK S. CARLILE,
Idaho State College

DISCUSSION METHODS (EXPLAINED AND ILLUSTRATED). By J. V. Garland. (Third Edition Revised). New York: The H. W. Wilson Company, 1951; pp. 376. $3.00.

This book serves three important purposes: (1) it exemplifies current practices in the field and is thus an excellent reference for students of discussion; (2) although it does not march at the forefront of research, it reflects the results of experimental investigation in discussion techniques; (3) it indicates, to some extent, problems and procedures in need of further investigation.

Professor Garland has maintained the excellent standards of workmanship achieved in the first two editions.

KIM GIFFIN,
University of Kansas

PUBLIC OPINION, 1935-1946. Edited by Hadley Cantril. Prepared by Mildred Strunk. Princeton: Princeton University Press, 1951; pp. 1191. $25.

This huge compilation of data, the work of a well-known social scientist and of the editor of "The Quarter's Polls" in the *Public Opinion Quarterly*, will be welcomed by students in many areas of the speech field. Omitting market research and local polls, it includes data gathered from 23 organizations in 16 countries.

The polls are arranged according to Library of Congress subject headings, and the table of contents has numerous cross references. The book is therefore about as easy to use as could be reasonably expected from a tome of such size.

For each subject several poll results are usually given. The preliminary paragraph states the country, date, and polling organization, and the responses follow in tabular form. Foreign languages have been translated into English.

Though the price prohibits purchase of this volume by the ordinary professor, he will certainly want to look it over in the nearest library. Some subjects of special interest are "Theatre," "Radio," "Radio addresses, debates, etc.," "Television," "Radio plays and programs." Furthermore, no study in the criticism of public ad-

dress for 1935-46 will be complete without reference to this book.

ROBERT N. BROADUS,
Pepperdine College

RABELAIS. By John Cowper Powys. New York: Philosophical Library, 1951; pp. 424. $3.75.

Rabelais will always be a controversial figure, and this survey of his work and philosophy will be of primary interest to his devotees. Powys contends that Rabelais has a universally human appeal that has long been neglected by Anglo-Americans. The book consists of Rabelais' life, a critical review of the story told by him, selections translated from the Five Books, and an interpretation of his genius and religion. The writer is an acknowledged expert on his subject and the translations are well done.

RAY NADEAU,
University of Illinois

TREATISE ON PREACHING. By Humbert of Romans. Translated by The Dominican Students, Province of St. Joseph. Walter M. Conlon, editor. Westminster, Maryland: Newman Press, 1951; pp. 156. $2.50.

Humbert of Romans was the Fifth Master-General of the Dominican Order of Preachers, and this treatise, written in the late Thirteenth Century, was only one of numerous writings by which he sought to advance the interests of the order. It is translated and published because in the opinion of the editor it is "concerned with basic principles, and therefore is in no danger of being out-dated or old-fashioned."

Tersely, lucidly, Humbert treats the office of preaching, the qualities of character demanded of the preacher, the effects of preaching upon preacher and hearer, and "diverse subjects connected with preaching."

Over the gap of seven centuries his competence and devotions shine out between the lines. Perhaps because of this the book will "enkindle the zeal" of modern initiates of the order "who are chosen not only to offer the *Verbum Dei* on the altar but also to propound the *Verbum Dei* from the pulpit."

But in other more important respects the book could not bridge for this reviewer the gap between the medieval cloister and our modern world. Constant naïve allegorizing of Scriptural references characterizes the book. The very "wealth of quotations from Scripture and the Fathers" obscures the occasional epigrammatic practical suggestion. Furthermore, Humbert is insufficiently concerned with the preachers' forgotten word "How." Therefore the novice will not here find adequate help in attaining the qualities urged upon him, and the functional value of the treatise for the Protestant reader will be slight.

JOHN J. RUDIN II,
Duke Divinity School

COMMUNICATION WITHIN INDUSTRY. By Raymond W. Peters. New York: Harper & Brothers, 1950; pp. 198. $3.00.

A must for the teacher and serious student who would acquaint himself with the profound importance of the practical application of the entire field of speech to one of the fundamental problems of modern industry. In his analysis of the problem and his summary and conclusion, Mr. Peters has effectively shown how communication is inextricably enmeshed with the achievement of successful human relations —a prerequisite of harmonious labor-management relations.

The book is based on an exhaustive cross-sectional survey of communications techniques currently employed by a wide selection of leading industrial organizations. The author has achieved remarkable success in striking at the core of his subject to the exclusion of the trivia and exceptions to the rule which frequently clutter such studies.

WILLARD E. BENNETT,
Cities Service Refining Corp., Lake Charles, Louisiana

EFFECTIVE ENGLISH. By Clarence Stratton. New York: McGraw-Hill Book Company, 1951; pp. 324. $4.50.

The book gives a passing nod to the communication of "all four aspects of language—reading, listening, writing, speaking," but is chiefly a treatment of language from the traditional point of view: building a vocabulary, putting words together in sentences, and developing paragraphs. *Effective English* is best recommended as a self-help guide to composition.

DAVID M. GRANT,
California State Polytechnic College

HOW TO TEST READABILITY. By Rudolph Flesch. New York: Harper & Brothers, 1951; pp. 56. $1.00.

For help in adapting what is said to a particular audience, this book is apropos. In it is described the well-known Flesch formula for

testing readability (and listenability). Ways of improving readability, answers to forty-four commonly asked questions, and an 80-item bibliography for additional reading are also included. All in all, it provides invaluable concrete assistance for more effective communication.

JAMES I. BROWN,
University of Minnesota

HOW TO READ BETTER AND FASTER. By Norman Lewis. (Revised edition). New York: Thomas Y. Crowell Company, 1951; pp. xvi+416. $3.50.

In purpose and organization this book is a stimulating substitute or supplement for adult instruction in reading. Its variety of exercises, definite plan of procedure, and interesting style make it particularly suitable for self-help. Recommended for students who complain of having trouble keeping up with their reading.

JAMES I. BROWN,
University of Minnesota

INCREASE YOUR VOCABULARY. By John G. Gilmartin. New York: Prentice-Hall, Inc., 1950; pp. 200. $1.20.

This book will prove delightful to the teacher of speech who uses it in response to students' requests for a more adequate vocabulary. "Word origins" and "games" are engrossing. The author sensibly recognizes varying pronunciations for words, but since he does not use international phonetic symbols, the student will still have difficulty with many pronunciation exercises.

DON STREETER,
Memphis State College

BOOKS RECEIVED

BON VOYAGE, A COMEDY IN THREE ACTS. By Glenn Hughes. Seattle, Washington: University of Washington Press, 1951; pp. 155. $2.00

COLLEGE HANDBOOK OF COMPOSITION. By Edwin C. Woolley, Franklin W. Scott, and Frederick Bracher. (Fifth edition). Boston: D. C. Heath and Co., 1951; pp. x+344. $2.25.

THE COLLECTED POEMS OF W. B. YEATS. New York: The Macmillan Company, 1951; (Second edition) pp. xv+480. $5.00. ("The Second Edition includes all of Yeats's published poems from 1889 to his death in 1939, and embodies all his own final revisions. Among the seventy-five additional poems are such remarkable latter works as *Supernatural Songs* and *News for the Delphic Oracle*.")

CURRENT WRITING AND THINKING. By Joseph M. Bachelor, Ralph L. Henry, and Rachel Salisbury. New York: Appleton-Century-Crofts, Inc., 1951; pp. xi+316. $2.65. ("The editors have introduced an entire new section on Communication Arts, containing challenging essays on such topics as spelling, semantics, grammar, literary criticism, and language as a factor in global communication.")

D. H. LAWRENCE AND HUMAN EXISTENCE. By Father William Tiverton. New York: Philosophical Library, 1951; pp. xv+140. $3.00.

DO NOT AWAKE ME AND OTHER POEMS. By Marion Edey. New York: The Macmillan Company, 1951; pp. ix+83. $2.50.

ENGLISH FOR USE. By Simon Beagle, Max Schenkler, and William C. Woolfson. New York: Harper & Brothers, 1951; pp. vii+152. ("a manual for the slow learner or for brighter students and adults with language backgrounds other than English.")

MODERN COMEDIES FOR YOUNG PLAYERS. By Mildred Hark and Noel McQueen. Boston: Plays, Inc., 1951; pp. vi+373. $3.50. ("Twenty-three non-royalty comedies are contained in this anthology. All of the plays use the same characters and setting, but each play is a complete dramatic unit. The main characters are the five members of the Saunders household.")

MODERN EDUCATION AND HUMAN VALUES. Pittsburgh: University of Pittsburgh Press, 1950; pp. xi+110. $3.00. ("a series of five lectures under the auspices of the School of Education of the University of Pittsburgh.")

NINE MODERN AMERICAN PLAYS. Compiled by Barrett H. Clark and William H. Davenport. New York: Appleton-Century-Crofts, Inc., 1951; pp. xi+432. $2.40. ("contains some tried-and-true selections and some not commonly reprinted in anthologies designed for text use.")

SUBSIDIES FOR FARMERS. Compiled by Robert E. Summers. Reference Shelf, Vol. 23, No. 1. New York: H. W. Wilson Co., 1951; pp. 208. $1.75.

IN THE PERIODICALS

Laura Crowell, *Editor*

RHETORIC AND PUBLIC ADDRESS
LAURA CROWELL
University of Washington

DISCUSSION AND DEBATE
WESLEY WIKSELL
Louisiana State University

RADIO AND TELEVISION
HALE AARNES
Stephens College

DRAMA AND INTERPRETATION
ALBERT E. JOHNSON
University of Texas

LANGUAGE AND PHONETICS
BERT EMSLEY
Ohio State University

SPEECH SCIENCE
LORETTA WAGNER SMITH
Brooklyn College

THE TEACHING OF SPEECH
LEIGHTON BORIN
Northwestern University

COMMUNICATION
MARGARET L. WOOD
Northern Illinois State Teachers College

PSYCHOLOGY AND PATHOLOGY OF SPEECH
DUANE C. SPRIESTERSBACH
State University of Iowa

RHETORIC AND PUBLIC ADDRESS

BAKER, VIRGIL, "Albert Pike: Citizen Speech-maker of Arkansas," *The Southern Speech Journal*, XVI (March 1951), 179-197.

A gentleman orator known throughout the South and the entire country in the mid-nineteenth century; he used speech-making as a tool in his pursuit of civic interests.

BARKLEY, ALBEN W., "Accustomed as I Am to Public Speaking," *Collier's*, CXXVII (June 9, 1951), 20-21; 66-67.

The Vice-President calls attention to the following factors in public speaking: studious preparation, thoughts worth expressing, a direct manner, apt stories, effective gestures, brevity. The article is made interesting to the casual reader by a comparison of old and new styles of oratory and by many examples.

BRADEN, WALDO W., and EARNEST BRANDENBURG, "The Early Speaking of Franklin D. Roosevelt," *The Franklin D. Roosevelt Collector*, III (May 1951), 3-23.

Making effective use of materials available at the Franklin D. Roosevelt Library, Hyde Park, N. Y., as well as those from other sources, these authors deal with Roosevelt's development in the lessons of politics and oratorical skill in the decade from 1910 to 1920. His first campaign in New York State, his terms in the State Senate, his position as Assistant Secretary of the Navy, his canvass of the New York voters in 1924, his support of preparedness and the League of Nations—these opportunities and his use of them moved him from the position of "a political novice to national significance."

BUCHDAHL, G., "Induction and Scientific Method," *Mind*, LX (January 1951), 16-34.

The writer concerns himself with the problem of inductive inference, and concludes that the logico-positivist and the descriptionist views leave the original difficulties unresolved, for their interpretations are only "decisions concerning the use of the terminology of inference."

CARLETON, WILLIAM G., "Effective Speech in a Democracy," *Vital Speeches*, XVII (June 15, 1951), 540-544.

The times show a need for clear presentation of current issues to all types and conditions of men, yet there is a decline in able public speech —in its delivery, its literary style, and its content. The author urges that speakers have a better opportunity than the press to combat the trend toward stereotyped thinking.

DOWNES, JOHN F., "Quintilian Today," *School and Society*, LXXIII (March 17, 1951), 165-167.

A popularized treatment of Quintilian's position in Roman life, his work on oratory, his stand on various educational questions.

DUCASSE, C. J., "Whewell's Philosophy of Scientific Discovery. I.," *The Philosophical Review*, LX (January 1951), 56-69.

An examination of the contributions of this thinker who published his theories immediately before Mills (1841).

DUCASSE, C. J., "Whewell's Philosophy of Scientific Discovery. II.," *The Philosophical Review*, LX (April 1951), 213-234.

The author points out that Whewell's importance in the history of the theories of induction is due to three factors: his emphasis upon proposition and definition; his use of Kantian premises; his formulation of theory upon the "so-called Newtonian method of Hypothesis—Deduction—Verification."

HARROD, H. R. F., "Induction and Probability," *Philosophy*, XXVI (January 1951), 37-52.

Denying that simple laws have "'a higher initial prior probability" than complex laws, the writer proceeds to a consideration of induction as a logical basis for the principle of experience and a treatment of the methods of Concomitant Variations and of Agreement.

HERSEY, JOHN, "Mr. President. V—A Weighing of Words," *The New Yorker*, XXVII (May 5, 1951), 36-40+.

This article, which concludes a series on Truman, is a graphic narrative of the working-over of the radio speech of December 15.

HOPKINS, THOMAS A., "The Oratory of Philander Chase Knox," *The Pennsylvania Speech Annual*, VII (October 1950), 27-29.

The author suggests that Knox's failure in speeches to heterogeneous audiences explains why his terms as U. S. Senator, Attorney General, and Secretary of State are so little remembered. His logic was excellent; however, he used emotional appeals only infrequently, did not embellish his oratory or adapt it to his audience.

HOSTETTLER, GORDON F., "Jonathan Prentiss Dolliver: The Formative Years," *Iowa Journal of History*, XLIX (January 1951), 23-50.

A specific treatment of the factors important in the development of Dolliver's political and economic ideas as well as his speaking style in the years 1878-1884. The author stresses Dolliver's wide classical reading and his frequent speaking before varied audiences as significant factors in winning him the reputation as a speaker which he considered essential to a political career.

HUDSON-WILLIAMS, H. L., "Political Speeches in Athens," *The Classical Quarterly*, New Series I (January-April 1951), 68-73.

A careful refutation of Jebb's theory that the Greeks "polished their speeches with fastidious care and were not ashamed to admit laboured preparation." This article sought (1) to emphasize the strong prejudice felt by the Greeks against written speeches; (2) to show that, although the forensic speech was normally written out beforehand, the genuine political speeches were largely extempore and every effort was made to give this impression; (3) to consider how the technique of extempore political oratory influenced Thucydides and Isocrates in the composition of their carefully prepared "literary" speeches.

KINCAID, ROBERT L., "Abraham Lincoln: The Speaker," *The Southern Speech Journal*, XVI (May 1951), 241-250.

Mr. Kincaid, President of Lincoln Memorial University at Harrogate, Tennessee, related incidents in the development of Lincoln as a speaker. His audience of delegates to the eleventh annual Tau Kappa Alpha convention heard him declare that "Lincoln is immortal because he gave eloquent expression to the highest ideals of the human heart in seeking to preserve and maintain a government among men which he believed would give to mankind the fullest opportunity for individual growth, happiness, and freedom."

LODGE, HENRY CABOT, JR., "Stop Being Afraid," *Atlantic Monthly*, CLXXXVII (March 1951), 58-60.

The text of Lodge's first major speech before the United Nations, made in answer to a two-hour harangue by Vishinsky. It is reported that, faced with these basic truths, Vishinsky "turned brick red as he listened."

LUTHIN, REINHARD H., "Flowering of the Southern Demagogue," *The American Scholar*, XX (Spring 1951), 185-195.

The demagoguery of the past sixty years of ingenious oratory, invective, and evasion of issues will not entirely pass away until the South's basic problems are resolved.

OLIVER, ROBERT T., "Role of Speech in Diplomacy," *The Southern Speech Journal*, XVI (March 1951), 207-213.

Pointing out that the diplomatic team is most successful which can "implant the most effective stereotyped judgments" in the minds

of its three audiences—home, enemy, and neutral—Oliver recommends combining expertness in international affairs with the expertness of speech people in group conferences at high levels where policy is formed and phrased.

RAHSKOPF, HORACE G., "Effective Speech," *Vital Speeches*, XVII (March 15, 1951), 343-346.

The retiring president of SAA points out the need for clarifying and systematizing the ideas basic to speech work and urges that special interests within the field do not limit "our view of the deeper task which we share in common."

WAITH, EUGENE M., "John Fletcher and the Art of Declamation," *PMLA* (March 1951), 226-234.

Fletcher owes a substantial debt to the Elder Seneca's *Controversiae*, a book of judicial declamations much studied in the sixteenth and seventeenth centuries in English schools. "The contrivance of such improbable and insubstantial complications as this . . . is the essence of Fletcherian tragicomedy."

WHITE, EUGENE E., "Whitefield's Use of Proofs During the Great Awakening in America," *Western Speech*, XIV (January 1950), 3-6.

Prestige with the common people, avoidance of complicated patterns of thinking, dramatic presentation of Biblical narratives and personification of Biblical characters, the use of conflict—these were prominent factors in the proofs used by Whitefield in his fifteen months of preaching in America.

WHYTE, LANCELOT LAW, "Where Do Those Bright Ideas Come From?" *Harper's Magazine*, CCIII (July 1951), 85-89.

Recounting stories of the creative activity of the unconscious from the fields of music, literature, and science, the author suggests "elementary hints towards a hygiene of the unconscious mind," listing these: a wide range of interests, turning to a different task if no progress is being made on one, having periods of relaxation, and avoiding haste.

DISCUSSION AND DEBATE

BASS, BERNARD M., "Situational Tests: I. Individual Interviews Compared with Leaderless Group Discussions," *Educational and Psychological Measurement*, XI (Spring 1951), 67-75.

Sixty-four college upperclassmen took part in tests for comparison of the two methods of assessing candidates for leadership positions. Differences in job criteria held by different observers were found to influence judgments made in the interviews but not in the discussions.

BLACK, JOHN D., "Farmers Urged to Debate Public Affairs," *Christian Science Monitor* (April 30, 1951), 7.

Stressing the value of discussion and debate for farmers themselves, the author also emphasizes the importance of these methods in the teaching done by agricultural extension workers.

CARMACK, PAUL A., "Survey of Forensic Finances," *Speech Activities*, VII (Spring 1951), 5-7.

Names of the colleges participating in the survey are listed, and conclusions are drawn from the reports for the varied geographical regions of the United States.

COUTER, WALTER, "Role-Playing vs. Role-Taking," *American Sociological Review*, XVI (April 1951), 180-187.

The author points to the dangers of confusing the "sociological concept of role-playing with the psychological concept of role-taking" and pleads for a return to the terms and concepts as George H. Mead first used them at the University of Chicago.

FREELEY, AUSTIN J., "A Survey of College Forensics," *The Gavel*, XXXIII (March 1951), 50-52.

From information furnished by twenty-six colleges and universities throughout the country the author draws conclusions concerning the most successful teams as a group and the least successful teams as a group.

GABLE, MARTH, "Youth Discussion Programs on Television," *Civic Training*, XIX (April 16-20, 1951), 57-58.

In Philadelphia several discussion programs on topics such as *Government in Action*, *Operation Blackboard*, and *Career Forum*, have been produced for classroom use by the Radio-Television Staff of the Public Schools. The article concludes with suggestions for televisers.

HAAN, AUBREY, "Implications of Group Processes for Classes in Education," *Educational Administration and Supervision*, XXXVII (March 1951), 153-162.

A report of a new approach in the training of supervisors. An attempt was made to intensify the experience in human relations sufficiently to

result in increased sensitivity to individuals and groups.

HAIMAN, FRANKLYN S., "Observers Analyze Committee Work," *The Gavel*, XXXIII (May 1951), 75-78.

This report summarizes the information collected by a corps of observers who sat in on the main committee meetings of the Delta Sigma Rho Student Congress, and from this material draws eleven general observations and conclusions.

HARDING, H. F., "Public Discussion In An Age of Danger," *The Gavel*, XXXIII (May 1951), 61-63.

The writer lists the five ways of achieving better discussion (and thus better understanding in an age of danger) as: getting the facts, preparing your statement, striving for agreement, reviewing and revising, and working for a cause.

HARRINGTON, ELBERT W., "What Deans Say About Extracurricular Activities in Speech," *The Speaker*, XXXIII (March 1951), 18-21.

This paper, delivered at the SAA convention in New York, asks for more attention to discussion as a speech activity.

HEIZER, J. M., "Workshop Looks for Keys to Better Teaching," *News for Farmer Cooperatives*, XVIII (May 1951), 15.

A brief description of a Farmer Cooperative Education Workshop at the District Farm Credit Administration offices in Louisville, Kentucky. The American Institute of Cooperation is printing a comprehensive report of the workshop as a guide for further development of the program in each State.

KELTNER, JOHN, "Committee Dynamics: Membership," *The Gavel*, XXXIII (January 1951), 36-39.

In this article, the fifth of a series, Keltner examines some of the basic and precise functions we need to perform in order to help a committee move to practical and realistic decisions.

LARSON, P. MERVILLE, "Whither Discussion? Or Will Discussion Wither?" *Speech Activities*, VII (Spring 1951), 27-28, 32.

Pointing to the customary subordination of discussion to debate in our schools, Larson urges experience with both forms as a "totality" rather than a "duality." He points to the Ohio State University Conference as an example of a "more realistic forensic pattern."

LIVERIGHT, A. A., "Role-Playing in Leadership Training," *Personnel Journal*, XXIX (April 1951), 412-416.

An explanation of the use of role-playing in union-leadership training. The procedure of setting it up as well as discussing it afterward is clearly explained with advantages and disadvantages listed.

LULL, P. E., "I speak for the NCA Contest Committee," *Speech Activities*, VII (Spring 1951), 10-11.

A defense of the NCA Contest Committee is presented with the recommendation that the challenge of the committee be met in three specific ways here proposed.

MCCREERY, LESTER L., AND PAUL W. SMITH, "WSA's Responsibility in the Annual Forensics Tournament," *Western Speech*, XV (March 1951), 35-38.

The authors point out certain "chronic problems" relative to the annual forensic tournament of the Western Speech Association and discuss possible solutions to them. They appeal to WSA members for suggestions and ideas on three broad areas.

PHIFER, GREGG, "Our 1950-51 Debate Resolution," *The Speaker*, XXXIII (May 1951), 17-18.

By three criteria (importance, timeliness, balance), the national question was a good one. Because the resolution was indefinite and did not assign a clear burden of proof, however, it was difficult and of doubtful value.

PHIFER, GREGG, "Preparing for Discussion," *Adult Student*, X (April 1951), 3-7.

Suggestions for finding facts, reading and studying, and summarizing the progress of group thinking during the discussion are offered the discussion leader.

PHIFER, GREGG, "Participating in Discussion," *Adult Student*, X (May 1951), 1-4.

This article, second in the series, offers some suggestions to the members of discussion groups when controversial subjects are being considered.

STUCKI, MARGARET H., "Out With Vandalism!" *The American Junior Red Cross Journal*, XXVII (March 1951), 30-32.

When the Southwest High School of St. Louis found itself plagued with vandalism, a social studies class organized a student court with opportunity for cross-questioning, advising, and/or prescribing penalties. This project succeeded in eliminating much of the destructiveness.

WISNER, HAROLD E., "Judging the Negative Counterplan," *The Central States Speech Journal*, II (March 1951), 11-14.

The writer argues that "when the negative team chooses to introduce a counterplan, it should accept the major burden of proof in the debate; that in order to win the decision, it must show its plan to be *better* than that of the affirmative. If this becomes the accepted rule . . . when the affirmative and the negative teams have presented their respective plans equally well . . . the decision will be given to the affirmative team."

RADIO AND TELEVISION

BOLICH, HARRY F., "Radio on the Small Campus," *The Pennsylvania Speech Annual*, VII (October 1950), 15-18.

Reporting on the functioning of a radio station at a small liberal arts college, the author considers these specific problems: a philosophy of radio, the radio curriculum, and the programming of the college radio station.

CORWIN, NORMAN, "Radio Writing, U.S.A.," *The Writer*, LXIV (February 1951), 35-37.

Present-day radio clamps down upon the originality of the writer, demanding mediocrity. Corwin makes suggestions for any who wish, nevertheless, to prepare for radio-writing.

FAUGHT, MILLARD C., "Television," *Vital Speeches*, XVII (April 15, 1951), 413-416.

Faught suggests the vastness of the impact of television upon many spheres of American life. He tells of the Phonevision experiment being conducted in Chicago and gives five reasons why he thinks wide adoption of this arrangement would be "the best single thing that could happen to TV."

FAY, BILL, "Top TV Town," *Collier's*, CXXVII (March 17, 1951), 32-33, 77-78, 80-81.

The broadcasting industry and the critics have been acutely interested in the "Chicago style of television." Fay discusses prominent Chicago television programs and suggests that, whereas New York approaches a new medium in theatre terms and Hollywood does so in movie terms, Chicago just experiments.

"Hofstra Study No. 2," *Sponsor*, V (June 18, 1951), 30-31, 73-74.

This study, like the first Hofstra study, was conducted under the direction of Dr. Thomas E. Coffin, now supervisor of television program research for NBC. The second study increased interviewees from 3,270 to 5,067, and products from 15 to 187. Findings concerned viewing time, customers per program dollar, commercial effectiveness, high-budget consequences.

LARRABEE, CARLTON H., "A Student Survey of the Local Radio Situation," *School and Society*, LXXIII (January 13, 1951), 19-21.

The article offers general suggestions for high school or college classes which may wish to carry out a survey of the broadcasting schedules, programs, and policies of local or regional stations.

LEVINE, MARKS, "Television: Trend or Variable?" *Musical America*, LXXI (February 1951), 88, 104.

Television cannot bring about the continued development of music, except as it is used to present music on large television screens for sizeable audiences. Television is limited, also, in its power to influence the development of music because its technical limitations cause it to present music in a "visually static" manner, and because it fails to appeal to the psychologically important factor of human gregariousness.

MORGAN, CLARENCE M., "Radio and the Speech Family," *The Central States Speech Journal*, II (March 1951), 5-10.

A "program of radio activity for institutions of higher education" is here suggested. Morgan urges the use of the local commercial station and cites the experience of Indiana State Teachers College with WBOW.

ROSEN, DAVID L., "An Analysis of Network Television Commercials," *The Pennsylvania Speech Annual*, VII (October 1950), 19-21.

This study attempted to discover the specific

types of advertising activity used in television commercials, and, through analysis and comparison, to indicate the course of development in commercials. The techniques used in the presentation of commercials were found to be determined most significantly by the advertiser's product and by his audience.

ROSEN, GEORGE, "TV Freeze Puts Radio on Ice," *Variety*, CLXXXIII (June 20, 1951), 1, 55.

Although it is believed that radio will ultimately become a low-cost medium to provide a mass audience for sponsors who cannot afford the cost of network television programs, the continued freeze on television construction is prolonging radio's transition into this low-cost area and producing a period of great uncertainty.

SHARPE, PAULINE, "Tackling Television," *The Writer*, LXIV (February 1951), 40-43.

Pointing out the limitations of television, the author claims that "character and the relationships and conflicts between characters are the bone and sinew of the television drama." She explains the service afforded by the Television Writers' Group and lists terms helpful in writing for the visual form.

SHAYON, ROBERT LEWIS, "Europe and the Voice of America," *The Saturday Review of Literature*, XXXIV (February 3, 1951), 7-8, 44-47.

After defining the place of radio in the contemporary international struggle, the author sets forth the strengths, weaknesses, and possibilities of the Voice of America. He concludes with the radio responsibility of the North Atlantic nations: "they must not neglect to unify and to strengthen—at once—the psychological third front, the ultimate front where the mid-century struggle between freedom and tyranny, between the material and the spiritual, will finally be decided."

SHAYON, ROBERT LEWIS, "Every Home a Theatre," *The Saturday Review of Literature*, XXXIV (March 10, 1951), 26.

The author surveys the possibilities, probabilities, and practical limitations of Phonevision. The conjecture concerning Phonevision as a potential source of income for the support of educationally-owned television stations deserves serious consideration by educators interested in the effective use of mass communication media.

TRICOMI, LILLIAN, "On Mike!" *The American Junior Red Cross Journal*, XXVII (May 1951), 15-18.

Hints for juniors on how to build a radio skit from "a purpose, an idea, and a bit of originality."

WEAVER, J. CLARK, "Radio and the Quality of Living," *The Southern Speech Journal*, XVI (May 1951), 272-277.

Radio must be rescued from the advertising business and allowed to assume its proper position as a vital social force. Teachers of radio and TV students must make radio's relation to society central in their teaching, must press for broader education, and use the campus radio station to lead, not follow; listeners must assume an active role in making public tastes known.

DRAMA AND INTERPRETATION

BEECHER, MARY, "Technique for Young Actors," *Players*, XXVII (March 1951), 129.

"Your best acting laboratory is the world of people about you." Stop, look at, and listen to them.

BENTLEY, ERIC, "Eduardo de Filippo and the Neapolitan Theatre," *Kenyon Review*, XIII (Winter 1951), 111-126.

Traditional in technique and philosophy and at the same time one of the few original figures in the theatre today, the Italian playwright draws his material consciously and unconsciously from Naples and the Neapolitan theatre, which is a popular, not an "art" theatre. First and foremost Eduardo de Filippo is an actor, perhaps the finest in Italy today, and is more likely to be "the heir of *commedia dell'arte* than any other important performer now living."

BUSCH, HANS, "Verdi, Man of the Theatre," *Theatre Arts*, XXXV (April 1951), 40-43.

Because "the power and sweetness of Verdi's rhythms and melodies appeal to millions of people all over the globe" and will continue to do so, his works have survived the fifty years since his death. Through his letters Verdi revealed his profound knowledge of drama and the stage.

CROWTHER, BOSLEY, "The Strange Case of 'The Miracle,'" *The Atlantic*, CLXXXVII (April 1951), 35-39.

A forthright discussion of the censorship of the Italian film *The Miracle* and of the "vehemence of a campaign waged by powerful elements of the Catholic Church to restrain the subject matter of films shown in this country." The well known screen editor of *The New York Times* asks, "How legitimate, actually, is film censorship in the United States?" since the coverage of the screen by the First Amendment "has not been requested and tested in the Supreme Court in recent years."

DUTHIE, MARY EVA, "The American Theatre," *Players*, XXVII (April 1951), 150-151.

The components of our American theatre are the professional, the academic, and the community theatres. Each serves an important function, yet all are parts of the whole American theatre picture. Although in the past the community theatres have been independent of one another, today "there is evidence of a reaching out" to neighboring communities "for ideas and help."

EVANS, MAURICE, "Elizabethan Spoken English," *Cambridge Journal*, IV (April 1951), 401-414.

The conclusion that Evans wishes to draw is that "the language of Elizabethan speech was not the language of Elizabethan literature. Spoken English . . . was unrhetorical and less colourful than the written prose of the period, but it possessed instead a lucidity and flexibility, a power of precise definition and forceful argument."

GASSNER, JOHN, "Shaw as Drama Critic," *Theatre Arts*, XXXVI (May 1951), 26-29, 91-95.

A stimulating analysis of Shaw's criticism based upon his critiques in *The Saturday Review* and containing an amusing slip of the pen in Gassner's attribution of *Caste* to Forbes-Robertson.

HARDIN, ERNEST R., "Fundamental Needs for Interpretative Attainment, "*The Southern Speech Journal*, XVI (December 1950), 141-144.

"While the Fundamentals course boldly states its platform, interpretation makes use of each phase of the fundamentals and goes beyond the practical observance of them by artistic application." And "the fundamentals of thought, language, voice, and action are only means to an end," but "through the constant and intelligent use of them . . . the interpreter develops skill."

JORDAN, JOHN E., "De Quincey's Dramaturgic Criticism," *ELH, A Journal of English Literary History*, XVIII (March 1951), 32-49.

Although De Quincey was perhaps wise in not trying to write plays, he did have a strong dramatic sense. Fragmentary and scattered, his dramatic criticism is "dramaturgic in its interests . . . and concerns itself with the playwright's problems of stagecraft and his solutions of them through the use of dialogue, business and properties."

MACGOWAN, KENNETH, "The Vital Principle in Playwriting," *Educational Theatre Journal*, III (March 1951), 25-31.

Like every theorist of playwriting, Macgowan has found what he considers the "only one factor that is common to all plays and sets a play apart from other forms of literary fiction. That factor is complication." It creates suspense. "It makes an audience worry—which is the chief purpose of drama as far as technique goes."

MAYER, ARTHUR L., "Myths and Movies," *Harpers*, CCII (June 1951), 71-77.

Two myths, among many held by the intelligentsia, are that public opinion researches show overwhelming sentiment against double features and that foreign films are far superior to American ones. In over thirty years' experience, however, Mayer feels that the American people have had many opportunities to support fine pictures and almost invariably have failed to do so.

NESBITT, HARRIETT, "An Interim Step: An Experiment in Oral Interpretation," *Pennsylvania Speech Annual*, VII (October 1950), 11-14.

There is very little evidence that much reading aloud from the world's great literature is being done. The "workshop idea for oral interpretation students" at Pennsylvania State College, now in its third year, has expanded from four monthly Reading Hours to eight. Care is taken that each program not exceed an hour and that it have variety and appeal. Held in the Living Center of the Home Economics Building with no other lighting than the floor

and table lamps, the Reading Hours preserve the intimacy of the living room. They have had "an immediate effect upon the quality of the individual work in the classroom."

SHUTTLEWORTH, BERTRAM, "Irving's Macbeth," *Theatre Notebook*, V (January-March 1951), 28-31.

An examination of Irving's script of *Macbeth* for his 1875 production (which was greeted with "a storm of critical disapproval") convinces Shuttleworth that Clement Scott's strictures were valid.

TREWIN, J. C., "G. B. S. as Dramatic Critic," *Drama*, New Series No. 20 (Spring 1951), 32-33.

"The foundation for dramatic criticism is a profound love of the theatre, a capacity for sustained excitement." That was what Shaw had. A reading of his dramatic criticism shows that "he was always head over ears the theatre's slave."

WEST, E. J., "A Plea for a Theatre of Gusto," *College English*, XII (April 1951), 370-377.

Agreeing with Keats that art should be "great and unobtrusive" as well as that "the excellence of every art is its intensity," West pleads that we ask the theatre for gusto, ask that it give us the fulness and multiplicity of the experience of living," and that we receive what the theatre gives us with equal gusto. To him "gusto is inherent in the true theatre, the theatre of performance, the theatre of the actor with his body and his voice."

WILSON, GEORGE Z., "It Can Be Done!" *Dramatics*, XXII (April 1951), 4-5.

Since dramatic arts teachers "came into the high school through the back door" and are not really " 'respectable' educators in the eyes of [their] academic associates," their problems in producing plays are manifold. Wilson offers an excellent solution in the creation of "not just a dramatics course within the school curriculum but a fine arts program."

LANGUAGE AND PHONETICS

BARZUN, JACQUES, "The Retort Circumstantial," *The American Scholar*, XX (Summer 1951), 289-293.

In a reply to Donald J. Lloyd's article in the same issue, Barzun contends that the danger is not of illiteracy but of "incomplete literacy," and that strong action must be taken against the swift and extensive corruption of meaning.

BATESON, F. W., "Contributions to a Dictionary of Critical Terms. I. Comedy of Manners," *Essays in Criticism*, I (January 1951), 89-93.

First used by Lamb in 1822, the term "comedy of manners" in the modern sense was more or less discarded up to Stopford Brooke's *English Literature* of 1876 and Meredith's *Essay on Comedy* in 1877. The editor-author hopes that this new periodical (British) will fill in some gaps in the history of standard critical terms.

BRADLEY, F. W., "A Word-List from South Carolina," *Publication of the American Dialect Society*, No. 14 (November 1950), 3-73.

Six newspapers with Sunday editions published weekly lists of South Carolina dialect items, including some slang and some words that were just *Sallygodlin*.

CALIFORNIA STATE COMMITTEE ON DEVELOPMENTAL READING, "Reading Instruction for the Slow Learner in the Secondary School," *The Bulletin of the National Association of Secondary-School Principals*, XXXV (February 1951), 8-55.

"Experience lesson plans, illustrative vocabularies, lists of books for poor readers, and a professional bibliography make this article concrete and useful. Among the suggestive concepts: "Though mentally retarded pupils undoubtedly learn better through 'experience lessons,' the possession of 'books like other pupils have' tends to the building of morale."

COFFEE, NATHANIEL M., "The Phonemic Structure of Unstressed Vowels in English," *American Speech*, XXVI (May 1951), 103-109.

The author rejects Hubbell's separate phonemic category theory of unstressed vowels in favor of a "*secondary phonemic structure* . . . consisting of unstressed sounds which may be related to the sounds of a primary phonemic structure. Each of these secondary phonemes has its variations which extend in the direction of the various accented vowel phonemes as stress increases." He conceives the appearance of non-distinctive variants as "probably governed by stress and the 'principle of alternation'."

COPI, IRVING M., "Philosophy and Language," *The Review of Metaphysics*, IV (March 1951), 427-437.

If we can learn about philosophy from language, we can also learn about language from philosophy. To queries on the relationships involved, Copi answers in part, "linguistic considerations can be applied to philosophical questions only if some philosophical questions have already been decided."

DAVIS, ALVA L., "Dialect Distribution and Settlement Patterns in the Great Lakes Region," *The Ohio State Archeological and Historical Quarterly*, LI (January 1951), 48-56.

Roughly comparable to Kurath's recent *Word Geography of the United States* is the evidence presented by Davis on the word-geography of Michigan, Ohio, Indiana, and Illinois. Words in the Great Lakes area are largely Midland in character, except in Michigan and a few small sections of northern Ohio and Illinois, where they are Northern.

JOHNSON, WENDELL, "Being Understanding and Understood: or How to Find a Wandered Horse," *ETC.*, VIII (Spring 1951), 171-179.

The experienced western cowboy found his horse by trying to feel like one. We cannot understand handicapped children and adults through "our own individual evaluation filters." We need to learn "special languages."

LLOYD, DONALD J., "Snobs, Slobs and the English Language," *The American Scholar*, XX (Summer 1951), 279-288.

The author does not agree that there is a "correct" standard English which must be maintained with vigilance by all educated people; he urges that the "locutions of the educated [are] . . . marks of a grand shift in modes of expression, a self-reliant regionalism, and a persistent groping toward . . . a more precise utterance.

MAMMEN, EDWARD W., "Helping a New American," *American Junior Red Cross News*, XXXII (February 1951), 11-13.

New Americans from foreign lands should be aided rather than ostracized because they "talk funny." Another in the SAA series of articles adapted to the interests of junior readers.

MCDAVID, RAVEN I., JR., "Two Decades of the Linguistic Atlas," *The Journal of English and Germanic Philology*, L (January 1951), 101-110.

Twenty years of investigation in American linguistic geography have taught us much about original settlement, original population, routes of migration, and the influence of commercial and cultural centers.

MCDAVID, RAVEN I., JR., and VIRGINIA BLENN MCDAVID, "The Relationship of the Speech of American Negroes to the Speech of Whites," *American Speech*, XXVI (February 1951), 3-17.

Research in pidgin and creolized languages presents the possibility (as does Turner's significant work on Gullah) that the African culture is far from naive and that the debt to African languages may be indeed great.

MESSING, GORDON M., "Structuralism and Literary Tradition," *Language*, XXVII (January-March 1951), 1-12.

A forthright criticism of the linguistic analysis which disregards the distinction between culture language and non-culture language. Messing finds the works of Spitzer and Bally more satisfying than that of the structuralists who "have yet to demonstrate that they can improve upon traditional descriptions of the great culture languages" and whose case has hitherto been won "by default."

PAYNE, STANLEY L., "Thoughts about Meaningless Questions," *The Public Opinion Quarterly*, XIV (Winter 1950-1951), 687-696.

In view of the increasing interest in question-writing in both polls and examinations, Payne's ideas for improvement are pertinent. He suggests the avoidance of meaningless terms (such as *socialized medicine*), of abstractions, and the usage of simple words and constructions.

PEI, MARIO A., "Have We Too Many Words?" *Tomorrow*, X (January 1951), 35-39.

Although "word-birth-control is emphatically not a solution" for the increase in the number of English words, still specialists could be urged to eliminate their superfluous terms.

ROLLINS, C. D., "Ordinary Language and Procrustean Beds," *Mind*, LX (April 1951), 223-232.

When G. E. Moore in 1939 uttered words since become famous, "I *do* know that I held up two hands above this desk not very long ago," and Norman Malcolm in 1949 charged him with misuse of language, Rollins contends

that it was Malcolm who truly misused words. The test of meaning is "whether and how it is generally understood."

SANSOM, CLIVE, "Australian Speech. I. General," *Speech News*, No. 105 (January 1951), 2-5.

Australian pronunciation is divided into the "Educated," used, for example, by Menzies, and "Broad," used by Chifley of the Opposition. Differences from standard English are more noticeable in the "Broad" speech, and some of them resemble General American usages.

SPEECH SCIENCE

COHEN, PETER, and ROBERT B. AIRD, "Electroencephalography in Cerebral Palsy," *The Journal of Pediatrics*, XXXVII (October 1950), 418-454.

This study of 187 children with cerebral palsy indicates that encephalography has essentially the same diagnostic and prognostic value as it has been found to possess in other neurological disorders associated in a high percentage of cases with cerebral pathology and dysfunction, including convulsive reactivity.

EICHLER, ROBERT M., "Some Comments on the Controlling of Differences in Responses on the Rorschach Test," *Psychological Bulletin*, XLVIII (May 1951), 256-259.

The author suggests that where the investigator uses a fairly limited sampling he employs covariance analysis to handle better "the problem of productivity control. Such analysis makes the groups comparable on the productivity factor by determining how much of the variance in the particular Rorschach score can be predicted from total responsiveness, and then subtracting this to secure the residual variance as the adjusted value. It should be noted that if this method of analysis is employed, it will be generally necessary to normalize the data by some appropriate transformation, as most Rorschach scores are considerably skewed. The writer has found the square root transformation a useful method in this regard."

FREEMAN, LUCY, "Mongolism Traced to Prenatal Care," *The New York Times* (May 25, 1951), 28.

At the annual convention of the American Association on Mental Deficiency Dr. Clemens Benda (director of research at the Walter E. Fernald School, Waverly, Massachusetts) reported on extensive studies he had made. His studies showed that the mongoloid baby does not grow sufficiently in the eighth to the twelfth week of its fetal development, a difficult psychological or physiological stage for the mother, and that not the skull alone but the whole growth of the mongoloid is defective.

HILLER, B., "Rubella Congenital Inner Ear Deafness in Tasmania," *The Medical Journal of Australia*, II (1949), 277-283.

The author reports on forty-two congenitally deaf children in the Tasmanian Institute for the Blind and Deaf. Thirty-two of the cases were classified as having been caused by rubella in the early months of pregnancy.

IRWIN, ORVIS C., "Infant Speech: Consonantal Positions," *The Journal of Speech and Hearing Disorders*, XVI (June 1951), 159-161.

The author points out that the "course of development of initial consonants during infancy is linear, that of medials decelerating, and that of finals accelerating." He states that the infant's vocalization includes the consonant in initial position most frequently and in final position least often.

LAURENCE, WILLIAM L., "Deformed Mouths Repaired by Clinic," *The New York Times* (June 12, 1951), 31.

New techniques and methods used for cleft palate and cleft lip cases at the Cleft Palate Clinic, Inc., in Lancaster, Pennsylvania, were demonstrated at the annual meeting of the American Medical Association by Dr. Herbert K. Cooper and Dr. David B. Coursin.

PILLSBURY, RUTH M., "Children Can Be Helped to Face Surgery," *The Child*, XV (March 1951), 122-124.

The child should be prepared in a matter-of-fact manner, not frightened, nor overly protected, nor falsely assured. The family doctor has a genuine opportunity to prevent emotional damage by helping both parents and child to meet the hospital situation successfully.

POTTER, R. K., and J. C. STEINBERG, "Toward the Specification of Speech," *The Journal of the Acoustical Society of America*, XXII (November 1950), 807-820.

The article reports on acoustical measurements of speech sounds and describes the meth-

ods of analysis, synthesis, and vocal tract models. Included is a discussion of the problems involved in specifying the vowel sounds made by twenty-five speakers.

PROUT, CURTIS T., and MARY ALICE WHITE, "A Controlled Study of Personality Relationships in Mothers of Schizophrenic Male Patients," *American Journal of Psychiatry*, CVII (1950), 251-256.

This study compares the mothers of twenty-five hospitalized male schizophrenic patients with the mothers of twenty-five nonhospitalized and nonschizophrenic males by interview and the use of the Rorschach test. The mothers of the non-patients showed "a more frankly critical attitude and a more gregarious interest . . . a higher level of drive and a more outgoing adjustment . . . a more ambitious, aggressive, and successful feeling as individuals."

RABIN, ALBERT I., and WILSON H. GUERTIN, "Research with the Wechsler-Bellevue Test 1945-1950," *Psychological Bulletin*, XLVIII (May 1951), 211-248.

Wechsler's scale has shown itself an adaptable tool for research purposes; even portions of the test or combinations of the sub-tests are now advocated as time-savers in assessing intelligence. Most intratest variability seems attributable to pathological conditions without enough regard for such variabilities in the test profiles of the usual nonhospitalized individual.

"Report New Aid to Test Child Hearing," *New York Journal-American* (June 13, 1951), 28.

Doctors Frederick R. Guilford of Houston and C. Olaf Haug of Galveston reported to the American Medical Association on a new electronic device for testing the hearing of children. The pediacoumeter is a portable device which the child uses for his "game" with the doctor and is so arranged as to make it simple for the operator to note when the child, because of his hearing loss, disobeys the rules of the "game."

ROSENBLITH, WALTER A., "Auditory Masking and Fatigue," *The Journal of the Acoustical Society of America*, XXII (November 1950), 792-800.

The author states that for the present we have established that "both auditory masking and reversible fatigue seem to be mediated by one or several peripheral neural mechanisms. Further parallel electrophysiological and psychophysical data will help us to decide how much overlap there is between these two sets of mechanisms."

TAYLOR, MARY, "To You, Our Children," *The Child*, XV (February 1951), 106-114.

The five thousand delegates attending the Mid Century White House Conference on Children and Youth demonstrated the effectiveness of a conference as a means of handling major problems. The delegates endorsed the following recommendations: (1) "furthering healthy personality development generally in youth and children; (2) furthering healthy personality development through the family, the church, the school, and other social institutions; (3) furthering healthy personality development in relation to the influence of certain social and economic forces; (4) furthering healthy personality by mobilizing citizens for the improvement of conditions affecting children and youth."

TEACHING OF SPEECH

BERRY, ALTHEA, "Experiences in Listening," *Elementary English*, XXVIII (March 1951), 130-132.

An interesting rationale for the development of good listening habits in the classroom. Four major areas in which the reader might chart his listening inquiry are included.

BETTS, EMMETT ALBERT, "Reading in the Language Development Sequence," *Education*, LXXI (May 1951), 574-593.

The teacher needs training in phonetics to develop phonic skills. Listening is the first stage of language development and aids growth in speaking, reading, and writing. Reading readiness is a "period of transition from oral to written language." All language learning should be related to experience.

BROWN, JAMES I., "Freshman Communication," *Junior College Journal*, XXI (March 1951), 398-402.

In a general discussion of freshman communication courses the author covers recent developments showing a growing interest in this area, types of communication curricula, and the characteristics of a successful communications course.

BRUMBAUGH, FLORENCE, "Recordings Bring New Understanding," *Childhood Education*, XXVII (February 1951), 272-273.

The author, believing that listening to records is a passive experience, suggests that making

records provides opportunity for the active participation vital in the task of growing up.

DRAKE, FRANCIS E., "How Do You Teach Listening?" *The Southern Speech Journal*, XVI (May 1951), 268-271.

A brief account of the basic philosophy and of the procedures followed in teaching listening and speaking as linked together in the act of communication at the Academic Instructor Division, Maxwell Air Force Base, Alabama.

DYCHE, MARJORIE L., "Speech and Dramatics Program in the Secondary School," *The Bulletin of the National Association of Secondary School Principals*, XXXV (March 1951), 177-269-274.

The main purposes of a dramatic production, the choice of the drama director, the director's work schedule, and the course in drama are discussed in terms of the school principal's relation to the dramatic program in the high school.

EUBANK, WAYNE C., "Improving Speech Training," *Western Speech*, XV (January 1951), 23-26.

The author suggests that speech teachers should "avoid trying to out-trade the trade schools." He proposes improvement of the speech teacher and reviews methods, aids, training and mechanical devices that various departments throughout the country are employing to improve college speech training.

FRY, DOROTHEA, "Experiences in Speaking," *Elementary English*, XXVIII (March 1951), 126-129.

The author attacks the teacher's opposition to children's talking in their classrooms by pointing out that speech is important as a communicative skill, that it contributes to efficient reading and learning, and that it aids significantly in personal-social development. She asks teachers and supervisors to do more to facilitate speech in the classroom.

GRAMPS, JEAN D., "Group Techniques in High School Classes," *California Journal of Secondary Education*, XXVI (May 1951), 277-282.

The second of two articles on the techniques of group work best adapted to secure the special values attainable through group dynamics.

IRWIN, CHARLES E., "Thirty Years of Speech Training," *Chicago Schools Journal*, XXXII (March-April 1951), 7-8, 129-134.

Irwin traces the "historical lamps of wisdom strewn through the years" by surveying the writing of Hollister, Sandford, Hunt, O'Neill, and many others. After reviewing three decades of controversy he observes that the "worthwhileness of what is taught in a speech class depends most upon the 'speaker speaking the speech' and the teacher who listens."

LINDSLEY, CHARLES F., "Integers and Fractions: A Pedagogical Inquiry," *Western Speech*, XV (March 1951), 2, 5-10.

"The Speech Wheel in the educational mechanism should be geared to associated parts. It will not mesh, however, if we regard each course as a series of discrete parts or fractions, if we emphasize skill without meaning, and if we believe ours is a province sufficient unto itself. *A department of speech can contribute to the building of integers if teachers are more than fractions.*"

MARCKWARDT, ALBERT H., "A Critique of Communications in General Education," *The Journal of Higher Education*, XXII (January 1951), 1-8.

The writer analyzes closely the aims, content, class procedures, and testing devices which have been developed in connection with recent changes in the teaching of communication skills.

MINER, ADAH, "The Role of Speech in the Language Arts Program," *College of Education Record*, XVII (December 1950), 25-27.

The author places listening and speaking at the base of the pyramid of the language arts upon which rests reading and, finally, writing.

MITCHELL, A. O., "The Communications Course in the College Curriculum," *Western Speech*, XV (March 1951), 29-34.

Some of the trends and accompanying problems in developing a satisfactory communications course for colleges are examined.

MURPHY, GEORGE, "Conversation—A Lost Art?" *Childhood Education*, XXVII (February 1951), 256-259.

The author answers the question thus: "No! Let's not consider such a hypothesis." To avoid the possibility of the sheer quantity of communication media crowding all conversation out of their students' lives, the author tells the teachers to relax, study the children, listen to them, look at them—in short, *have fun*.

OLSON, HELEN F., "Speech For All," *The English Journal*, XL (April 1951), 204-209.

These questions are raised and discussed: "What is the relationship of speech to the individual?" "What is the relationship of individual speech to the group process?" The writer concludes that the most important part of the speech is the preparation, not the expression.

SMITH, DORA V., "A Curriculum in the Language Arts for Life Today," *The English Journal*, XL (February 1951), 79-85.

The author proposes an "*idea centered program*" as a language arts curriculum for life today.

VINKE, SARAH JENNINGS, "Self-Criticism in Speech," *Western Speech*, XV (January 1951), 23-26.

A self-criticism plan for use in the basic speech course is set forth with the claim that it releases tension and provides for growth.

WELLS, CHARLOTTE G., "Speech in the Full School Program," *Elementary English*, XXVIII (April 1951), 201-204.

"The full school program includes all the various experiences in which the child, with his teachers and classmates, may participate. It is not limited to specific subject matter or certain classroom situations." Six specific things the classroom teacher can do in this broad environment to assure the best possible speech habits in her pupils are suggested.

WHITEHILL, BUELL, JR., "Speech Education in Pennsylvania," *The Pennsylvania Speech Annual*, VII (October 1950), 1-11.

The article contains the results of a comprehensive survey of all public and parochial schools in Pennsylvania revealing what formal instruction already exists; in which areas of speech education instruction is given and by whom; if no formal instruction is given, why it is not; how much informal instruction is offered, in which areas and by whom, together with reasons for not offering it; and what desires and demands exist, on the elementary and secondary level, for more and better instruction in speech.

COMMUNICATION

BRADFORD, LELAND P., and STEPHEN M. COREY, "Improving Large Group Meetings," *Adult Education*, I (April 1951), 122-138.

A description of seven large meetings held at the National Training Laboratory in Group Development. Attempts were made in a variety of ways to meet basic needs of audience members as well as to improve collaboration and communication between platform and audience.

"Communications: a Symposium," *California Journal of Secondary Education*, XXVI (March 1951), 133-168.

Margaret Painter, Chairman of the Speech Committee of the National Council of Teachers of English, has been instrumental in securing these "ten practical articles dealing with various phases of Communications in the light of modern educational thought; the relation of Communications to other areas of subject-matter; and how teachers may acquire competence for this approach to the Language Arts."

FOLEY, LOUIS, "The Modern Crime of Linguacide," *School and Society*, LXXIII (May 5, 1951), 273-277.

Lamenting the degeneration of words within the last generation, the author points especially to the "general habit of loose wordiness, of parasitic circumlocutions and abstractions to express ideas which could easily be put very simply." This slackness has made possible the mass murder of language by the Communists; the "decent respect for language becomes constantly more important to the success of democratic government, which must depend upon honest communication and clear understanding among a whole people."

"Have We Any Friends?" *Fortune*, XLIII (February 1951), 117-120.

The editors of *Fortune* answer, "Yes—but they are estranged by a myth. And a myth partly of our own making." With our "congenital dislike of abstract thought" we have not determined what we are to say, nor why we are to say it. Our recent efforts show that we have been learning swiftly: we now know that "we need much more of a sharpshooting approach to our 'target' groups"; we need also "a much more vigorous subsidy program" and much better means for reaching the masses.

LEAVITT, HAROLD J., "Some Effects of Certain Communication Patterns on Group Performance," *The Journal of Abnormal and Social Psychology*, XLVI (January 1951), 38-50.

A report of experiments conducted at Massachusetts Institute of Technology on the charac-

ter of different communication structures and the resulting behavioral differences, especially the influence of *centrality*.

LINDAHL, HANNAH M., "Communication in 1950—Mature or Immature?" *Childhood Education*, XXVII (February 1951), 252-255.

"Are we using newspapers and magazines effectively?" "Does the radio reflect a mature society?" "Is the school adequately using the movie projector?" "Is television a purveyor of culture?" "What do comic books indicate about our maturity?" "Why should we encourage open forums and group dynamics?" These questions are analyzed by the author with the warning that if we accept our communication media without discernment we are in danger of being overwhelmed by their very number.

"Problem for the Front Office," *Fortune*, XLIII (May 1951), 78-81+.

The fourth article in a series on communication in business and industry.

RILEY, MATILDA WHITE, and SAMUEL H. FLOWERMAN, "Group Relations as a Variable in Communications Research," *American Sociological Review*, XVI (April 1951), 174-180.

A study of student audiences to investigate the hypothesis that a member of an audience reacts not only as "an isolated personality but also as a member of the various groups to which he belongs and with which he communicates." The investigators seek the "role of social groups in the transmission of values."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BEASLEY, JANE, "Group Therapy in the Field of Speech Correction," *Journal of Exceptional Children*, XVII (January 1951), 102-107.

A group therapy plan is outlined in which treatment of individual speech symptoms is secondary to consideration of better adjustment of the whole child. The author feels that children with various types of disorders need not be isolated from each other, but instead may receive stimulation and encouragement from those with other types of speech problems.

BEEBE, HELEN HULICK, "Testing the Hearing of Young Children," *The Nervous Child*, IX, No. 1 (1951), 8-14.

Reviewing the work of the Ewings, Westlake, Bender and others in the field of testing hearing of young children, the author urges the use of the Urbantschitsch whistle test "with direct tone introduction or at a distance, because it is the most reliable method to find out without delay whether a child has hearing, to ascertain the range of his (residual) hearing, and in some cases, the distances at which he hears throughout the range."

BLUM, LUCILLE H., BESSIE BURGEMEISTER, and IRVING LORGE, "Trends in Estimating the Mental Maturity of the Cerebral Palsied Child," *Journal of Exceptional Children*, XVII (March 1951), 174-177.

The writers point out that "in too few instances are tests constructed especially for the child with cerebral palsy . . . also insufficient attention [is] paid to crosschecking results with those of a normal group of equated children." These researchers are standardizing a non-language test suited to the experience range of these handicapped children.

BOATNER, EDMUND B., "Captioned Films for the Deaf," *American Annals of the Deaf*, XCVI (May 1951), 346-352.

Progress and problems of the film committee of the Conference of Executives of American Schools for the Deaf in developing a library of captioned films for entertainment, information, improvement of reading ability and language among the deaf are set forth. At least three distribution points will be established.

CARRELL, JAMES A., and JACK L. BANGS, "Disorders of Speech Comprehension Associated with Ideopathic Language Retardation," *The Nervous Child*, IX (January 1951), 64-76.

Symptomatology, etiology, diagnosis, and treatment are considered for children whose inability includes one or more of the following: inadequate comprehension; inappropriate speech development for age level; characteristic abnormal behavior traits.

HANLEY, T. D., "An Analysis of Vocal Intensity and Duration Characteristics of Selected Samples of Speech from Three American Dialect Regions," *Speech Monographs*, XVIII (March 1951), 78-93.

This study investigated the vocal frequency and duration characteristics of speech in the General American, Southern American and Eastern American dialect regions. Speech samples from a read passage and an impromptu speech for each subject were recorded and converted to spectograms for duration analysis and phonellograms for frequency analysis. Comparison of the duration measurements made on

forty-nine sounds indicated that statistically significant between-group differences exist for thirteen of the sounds.

HAWK, SARA STINCHFIELD, "The Blind Child of Pre-School Age and His Speech," *The Nervous Child*, IX (January 1951), 48-56.

Many more cases in need of special speech training are found in schools for blind children than among the same number of unselected sighted children. The moto-kinaesthetic method of treatment has brought the best results. Plates reproduced in the article illustrate some phases of work carried on at the Nursery School for the Visually Handicapped in Los Angeles.

HOFFMAN, JEANETTE ANDERSON, "Training of Children with Aphasic Understanding," *The Nervous Child*, IX (January 1951), 85-88.

Since the training program for the child with aphasic understanding differs much in degree and duration from that for any other language-retarded child, accurate diagnosis must be made early. The author emphasizes that the "child with aphasic understanding will profit from speech training only when he wants so much to communicate that he repeatedly attempts some form of communication."

HUDGINS, CLARENCE V., "Problems of Speech Comprehension in Deaf Children," *The Nervous Child*, IX (January 1951), 57-63.

"A combination of visual and properly amplified auditory cues . . . yields an efficiency in speech perception that is quite unpredictable from scores obtained when either method is employed alone."

JELLINEK, AUGUSTA, "Education of Hard of Hearing Children," *The Nervous Child*, IX (January 1951), 77-84.

This paper makes excellent specific suggestions for the education of children with different degrees of hearing loss.

KASTEIN, SHULAMITH, "The Different Groups of Disturbances of Understanding Language in Children," *The Nervous Child*, IX (January 1951), 31-42.

Attention is called to a syndrome comprising peripheral, central and psychogenic involvements, here called "auditory apathy." Included is one case report.

KLEIN, R., "Loss of Written Language Due to Dissolution of the Phonetic Structure of the Word in Brain Abscess," *The Journal of Mental Science*, XCVII (April 1951), 328-339.

A single case of alexia and agraphia at the Bristol Mental Hospital is fully analyzed. This alexia is compared to congenital word-blindness. The assumption is made that written and spoken language are dependent upon different hemispheres.

KLEINFELD, LOUIS, "Otologic Aspects of Speech Comprehension," *The Nervous Child*, IX (January 1951), 43-47.

The author stresses the importance of carefully guided educational rehabilitation in addition to the carrying out of "every indicated medical and surgical therapy."

MARCUS, RICHARD E., "Hearing and Speech Problems in Children," *Archives of Otolaryngology*, LIII (February 1951), 134-145.

The use of electroencephalography in establishing a diagnosis of hearing loss in children under the age of four years led not only to information about hearing loss, but also to specific information about differential diagnosis between cochlear disease and central nervous system dysfunction and aphasia.

MYKLEBUST, H. R., "Differential Diagnosis of Deafness in Young Children," *Journal of Exceptional Children*, XVII (January 1951), 97-101.

The author discusses problems involved in obtaining pure tone measurements of hearing acuity from children under the age of six years; he suggests research in free field testing employing various sound sources and resultant responses to determine roughly the amount of deafness in children of this age level.

REIDER, N., "The Concept of Normality," *Psychoanalytic Quarterly*, XIX (January 1950), 43-51.

The author's thesis is that "while the alleviation of anxiety by psychiatric education often leads to individual and social benefits, there are numerous instances of individuals who are worse for their knowledge." To a certain segment of the population the term "normality" has meaning as an extension and a derivative of "good."

WEISS, DESO A., "Speech in Retarded Children," *The Nervous Child*, IX (January 1951), 21-30.

The author deals with the problem of therapy for the major classifications of reasons for delayed speech, and considers the point to which therapy may be alike for all.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

New Tape Recorders at the IRE Show

Emphasis at the Institute of Radio Engineers equipment exhibition last spring was overwhelmingly on national defense, but there were a few new devices of particular interest to teachers of speech.

The Mark Simpson Mfg. Co., Inc., Long Island City, N. Y., makers of the *Masco Sound Reel* tape recorders and other sound equipment, exhibited a new tape recorder built to Navy specifications. They said that a civilian version might be available within the year, and that they are confident that they can continue to meet civilian demands for their products in spite of their large government orders.

The Webster-Chicago Corp., well known for record changers and wire recorders, showed its new *Model 210* two-speed tape recorder. This company believes that its wire recorders are best for much speech work and for other school uses, such as dictation for shorthand classes. When quality or ease of editing is a governing consideration, as in the recording of music or in recording programs for broadcasting, they suggest the tape recorder. We know that quality is a primary consideration in speech correction.

The manufacturer's specifications for the Webster-Chicago Model 210 tape recorder give the frequency response range as 70-7500 cycles per second at the tape speed of 7.5" per second, and 70-4000 cps at 3.75" per second. They do not state the departure from uniformity over these ranges. No figures are given on distortion or signal-to-noise ratio. The wow and flutter is less than .5%, a feature which the sales engineer, Mr. L. S. Hicks, emphasized in our conversation at the IRE meeting and again in correspondence.

The amplifier has a push-pull output stage; the equalization is changed automatically when the tape speed is changed. The volume level indicator is a "magic eye" tube. Inputs are provided for microphone and for "phono" or radio tuner. The built-in 6" loudspeaker can be used for playback or monitoring, and outputs are furnished for connection to an external loudspeaker or an amplifier such as the Webster-Chicago Model 166 (8 watts). Automatic stops shut off both motor and amplifier at the ends of the tape. The size is 17" x 15" x 10" high, and the weight is 35 lb. Ask your Webster-Chicago dealer about price and delivery.

More about Servicing Data

Many radio repair men subscribe to the Howard W. Sams & Co., Inc., "photofact" folder service and receive from 144 to 190 pages of technical data on new equipment each month. Non-subscribers can buy separate folders on AM-FM and TV receivers, record players and changers, and home recorders. The company's address is 2201 E. 46th St., Indianapolis 5, Ind. More than 220 pages of data on 1947 to 1950 models of Brush, Crestwood, Eicor, Ekotape, Masco, RCA, Webster, and other makes of disk, wire, and tape recorders are included in the three volumes of the Sams *Automatic Record Changer Service Manual.*

For Scientific Photography

The Bolsey Corporation of America has developed a portable photographic unit (incorporating a Bolsey B Special 35mm camera, a "strobe" light, focusing frames, and a support) which should make medical and other scientific photography simple and easy. The operator selects the frame which covers the desired area, and finds printed on it complete and exact directions for diaphragm opening, shutter speed, extension rings to be installed between lens and camera, extension of the bar which holds the frame in front of the camera, and focus.

The "strobe" light is a ring-shaped flash tube, mounted concentrically with the lens so that it gives shadowless illumination. The short focal length (44mm) of the coated f:3.2 lens gives great depth of field. As an example, the manufacturers point out that at a distance of 6½ inches with the diaphragm set at f:22 the picture will be sharp from the lips to the larynx. The illumination is sufficient for color as well as black-and-white photography.

The camera can be detached and used as a general purpose camera. It can also be adapted for micro-filming. The complete unit will have a list price of about $250. For further informa-

tion on the outfit and for answers to questions about special applications of it, write to Bolsey Corporation of America, 118 E. 25th St., New York 10, N.Y.

Instantaneous Magnetic Soundtrack

Last year we summarized here Dr. Marvin Camras' predictions about the uses of magnetic recording on motion pictures. The *RCA "400" Magnetic Sound Projector* is the first of the anticipated recorder-projectors to reach the market. It was demonstrated for the first time publicly at the trade show of the National Audio Visual Association at Chicago in late July.

This 16mm machine will project ordinary soundfilm (with photographic soundtrack) and it will also record, erase, and reproduce on the one-tenth-inch stripe of magnetic material which can be applied either before or after the pictures are made to any single-perforation 16mm film, even if it already has an optical soundtrack on it.

The frequency response range claimed for this machine is wide (80-7200 cps) and the background noise level is said to be very low. If the other quality factors are of comparable excellence, the sound from this machine will be greatly superior to what we usually get in classroom motion picture projection.

Although the press release at hand does not give the price of the projector-recorder or the magnetic striped film, it is estimated that cost of making a soundfilm with magnetic soundtrack will be about one-third of the cost of making it by the photographic method. The elimination of processing and the ease with which a commentary can be revised make the magnetic method incomparably more convenient. I look forward eagerly to reports of experience with it.

A Helpful Book

Designed for study without an instructor as well as for courses in vocational schools, *Radio and Television Receiver Circuitry and Operation*, by Alfred A. Ghirardi and J. Richard Johnson (Rinehart Books, Inc., $6), contains simple, non-mathematical explanations and many clear diagrams. There are chapters on audio amplifiers, loudspeakers, home recorders (disk and magnetic), phonograph pickups, record players, and record changers, as well as AM, FM, and TV receivers. The treatment is on the practical level; for the elementary theory the authors refer the reader to Ghirardi's *Radio Physics Course* (same publisher, $5), a beginner's standby for 20 years.

Recordings

PETER PAN. *Recorded by the cast of the recent Broadway revival. Interpolated songs composed by Leonard Bernstein. Columbia ML4312. 12" LP, 2 sides.*

Much of the magic of the Barrie fantasy comes through in this recorded adaptation by Henry Walsh. Jean Arthur's peculiar, husky voice is appropriately boyish for the title role, and Boris Karloff, as Captain Hook, roars and rolls his r's with relish in the traditional manner of the stage villain.

In view of the success of the production as a whole, it may seem captious to point out that the younger members of the Darling family do not speak the same dialects of English as their parents, and that some of the Lost Boys seem to have fallen out of Bronx baby carriages instead of English prams. Such audible details are bound to be more noticeable in a recording than they were in the theatre, but they are not so conspicuous as to break the spell.

A VICTOR BORGE PROGRAM. *Columbia CL6013. 10" LP, 2 sides.*

When Columbia's top technical men first described the new long-playing microgroove recording system to the New York Section of the Institute of Radio Engineers in 1949, this was one of the records they chose for demonstration. The squeaks, hisses, clicks, and pops which Mr. Borge produces with rare articulatory facility for "phonetic punctuation" signs in the facetious monologue which opens this recorded program demonstrate the desirability of the extended high-frequency response and good transient response of these records for accurate reproduction of the voiceless sounds of speech. This selection should wake up the sleepiest class in phonetics. Aside from these sounds, Mr. Borge's accent is unmistakably like that of Jean Hersholt ("Dr. Christian") and the late General William Knudsen, whose mother tongue was the same as his.

FAÇADE. *Poems written by Edith Sitwell and read by her to music composed by William Walton and performed by a chamber orchestra conducted by Frederick Prausnitz. Columbia ML2047. 10" LP, 2 sides.*

These poems were written in 1920 and 1921, long before the poet became Doctor *(honoris causa)* Sitwell, and were set to music when the composer was 19. Sir Osbert Sitwell claims

credit for himself and Sacheverell Sitwell for recognizing their sister's "transcendent technical skill" in these exercises, written to perfect her craft, and for technical suggestions, and for encouraging the whole project. It must have been a most enjoyable lark. The verses are strongly rhythmic, full of colorful words and names and incongruities, and trademarked with "angel's eggs" and other Sitwellisms. The music is gay and catchy, satirizing familiar dance forms, and containing mocking quotations of hackneyed music.

Miss Sitwell's voice is, alas, no longer young and gay. She scans her lines doggedly, as if intent on following the conductor's beat or, perhaps, insistently giving him the beat. Her pleasure in her work is nevertheless apparent. The comparison is unfair, but the only familiar kind of vocal performance that even remotely resembles this one is that of a square-dance caller.

This record annoys some listeners to the point of indignation, much as the original public performance of the work affected its audience in London some twenty-five years ago. Other listeners, including the writer, preferring to believe that it was intended to provide fun, find that it does, especially after repeated hearings. A copy of the text of the poems helps, but Columbia neglected to provide it.

THE CANDID MICROPHONE—VOLUME 1. *Columbia ML4344. 12" LP, 2 sides.*

The candid microphone can be more cruel than the candid camera, because speech is more revealing than facial expression. The examples of Allen Funt's radio programs presented on this record are not notable for cruelty, but this listener cannot overcome entirely the guilty feeling that he is eavesdropping. The conversations betray people as they are, or rather as they are when they are confronted by Mr. Funt's contrived situations. Most of them come out pretty well. Their speech shows some of the patterns that can be found in the New York metropolitan area. The funniest candid mike recording I ever heard, that of a Brooklyn Dodger fan trying to explain baseball to a visiting Englishman during a game at Ebbets Field, is unfortunately not included in this collection.

THE CARNIVAL OF THE ANIMALS. *Music by Camille Saint-Saëns performed by André Kostelanetz and his orchestra, and Hambro and Zayde, pianists; with verses by Ogden Nash spoken by Noel Coward. Columbia ML4355. 12" LP.*

This thoroughly delightful disk contains a brilliant recording of Saint-Saëns' charming and witty music, with verses written especially for the occasion by Ogden Nash and spoken appreciatively by Noel Coward with only one annoying misplaced stress.

Mr. Coward may sound bored to some American ears ("urbane" is the word on the record envelope), but it is vain to wish that Mr. Nash's own dry delivery had been given us instead. The complete text of the verses is printed on the envelope.

The lovely sounds of Ravel's *Mother Goose Suite* on the other side constitute a musical bonus not to be overlooked if you are considering this record for your personal pleasure.

GENERAL MACARTHUR'S FAREWELL ADDRESS. *Capitol DAS274. 10" 78 rpm, 2 sides.*

GENERAL OF THE ARMY DOUGLAS A. MACARTHUR'S SPEECH TO CONGRESS, APRIL 19, 1951. *Columbia PL4410. 12" LP, 2 sides.*

GENERAL OF THE ARMY DOUGLAS MACARTHUR'S REPORT TO CONGRESS. *RCA Victor LPM5. 10" LP, 2 sides.*

GENERAL MACARTHUR. ADDRESS TO THE JOINT MEETING OF CONGRESS. *Speech Arts Studio, Radio City, New York 20, N. Y. 12" LP, 2 sides, with text.*

General MacArthur is one of the great figures of our time, and his appearance before the members of Congress last April was a great political occasion. Whether his address was a great speech can be concluded after the sober study which these records make possible. Whatever their sympathies, students of rhetoric and public speaking will hardly agree with Hedda Hopper, who pronounced it comparable to Lincoln's Gettysburg Address.

The delivery is virile, and theatrically effective. The listener's ear is caught by a few queer pronunciations ("MANtained," "DEFrection," "VladIOvostok," "homogenEYEity"), and there are one or two places where the speaker appears to lose his place in his manuscript.

After repeated hearings, the language seems a poorly carpentered attempt at the heroic style. It is a mixture of terse and challenging phrases, mixed metaphors (". . . in the wake of those great American architects of our history who have stood here before me . . ."; ". . . leaving the only path to be by way of the crucible of war"), and officialese ("In this situation it

becomes vital that our own country orient its policies in consonance with this basic evolutionary condition. . . .") The self-dramatization of the passage "Why? my soldiers asked of me . . . I could not answer," and the mawkish final sentences indicate the speaker's conception of his role.

One of these records should be in every speech library. The Capitol disk, playing seven minutes, contains only highlights of the 35-minute performance, with transitions provided by a commentator; its value is that of a souvenir of the occasion. The Columbia, RCA Victor, and Speech Arts disks include the whole document, applause, cheers, and all. My choice is the Speech Arts record, but only because its maker considerately provides a printed copy of the speech.

CARL SANDBURG. *New Songs from the American Songbag. Lyrichord Discs, Inc., 464 W. 51st St., New York 19, N. Y. 10" LP, 2 sides.*

SAM ESKIN. *Songs of All Times. Sounds of Our Times, Box 5, Ridgeway Station, Stamford, Conn. 10" LP, 2 sides.*

Those who remember with pleasure, as I do, the Sandburg Victor record of some 25 years ago, will welcome this new collection of 15 songs on one long-playing disk. *The Boll Weevil Song* is the only duplication. Mr. Sandburg's voice sounds much the same, and his guitar playing has not improved in the intervening quarter-century. His strumming frequently sounds aimless, and the liberties he takes with tempo and dynamics seem to me crude rather than expressive.

Sam Eskin has won no Pulitzer prizes to my knowledge, but his 13 folk-songs are no less authentic. His sincere and artless performance is more enjoyable than Sandburg's, and the recording (I assume by the Cook Laboratories) is superb.

A word of warning: listeners who are shocked by strong language will prefer to avoid the fierce and profane *Sam Hall* on the Sandburg disk, and perhaps Eskin's *My Children Are Laughing.*

PLEASURE DOME. *T. S. Eliot, Marianne Moore, E. E. Cummings, William Carlos Williams, Ogden Nash, W. H. Auden, Dylan Thomas, and Elizabeth Bishop, reading their own poems. Edited by Lloyd Frankenberg. Columbia ML4259. 12" LP, 2 sides.*

This record is one to be highly recommended, and I cherish my copy, but there is one thing about it that I find thoroughly irksome.

Here are eight modern poets of wide reputation. They read their poems clearly and authoritatively. The recording is excellent (except for that of T. S. Eliot, whose voice is transcribed from the Library of Congress records made some years ago).

But each poet (except Eliot and Moore) reads from two to six different poems in a continuous, single band on the disk, unseparated except by pauses, without announcing his own name or the title of any of the poems, and each poet's band is joined to the next by a continuous groove. One result of this thoughtless arrangement is that the listener is constantly being taken unawares. Another is that you cannot play any single poem unless you have mastered the cueing techniques of the broadcast studio: it is vexing to try to play Williams' *The Bull* and get an entirely inappropriate introduction consisting of the last lines of *The Young Housewife.* Another result is that the titles, which are essential parts of some of the verses, are to be found only in the fine print on the label and the envelope. Nash's *The Perfect Husband,* for example, sounds pointless without its title.

Nevertheless, there are rare treats here. To mention only one, Marianne Moore's *In Distrust of Merits* is one of the most intense and moving performances I have ever heard.

It is to be hoped that Columbia will not stop with one such "audible anthology." It is to be hoped also that the next time each poet will be permitted to announce the titles of his poems (as on Professor Packard's Harvard Vocarium records) and that the spiral connecting grooves will be omitted (as on the disks of the London Library of Recorded English) for the listener's greater comfort and convenience.

WILLIAM ALFRED *reading his own poems. A Vocarium Disc, recorded for Prof. Helen P. Roach, sole distributing agent, Brooklyn College, Brooklyn 10, N. Y. 12" 78 rpm, 2 sides.* $3.

This unusual record by a young American poet, produced for Dr. Roach under the supervision of Professor F. C. Packard, Jr., at Harvard, does credit to her perceptive ear for talent.

On the first side, Mr. Alfred reads, with sensitivity and fervor, selections from his free adaptation in blank verse of the *Agamemnon* of Aeschylus. The second side contains several shorter poems in rhymed couplets. The poet's speech is very clearly reproduced, and the vinylite surfaces are quiet.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1951. Chicago, December 27-29, at the Stevens Hotel.
Program Chairman: Lionel Crocker, Denison University.

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel.

1953. New York City, during the week of December 26, at the Hotel Statler.

1954. Chicago, during the week of December 26, at the Stevens Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1951. Chicago, December 27-29, at the Stevens Hotel.
Program Chairman: William P. Halstead, University of Michigan.

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1951. Chicago, December 27-29, at the Stevens Hotel.

CENTRAL STATES SPEECH ASSOCIATION:

1952. Tulsa, Oklahoma, April 18-19, at the Hotel Mayo.

SOUTHERN SPEECH ASSOCIATION:

1952. Jackson, Mississippi, April 1-5, at the Hotel Heidelberg.
Program Chairman: Betty May Collins, Technical High School, Memphis, Tennessee.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1952. New York City, April 17-19, at the Hotel New Yorker.

NEW ENGLAND SPEECH ASSOCIATION:

1951. Boston, November 23-24.
Program Committee: Edmund Cortez, University of New Hampshire; Helen Page Skinner, Manchester, Connecticut, High School.

WESTERN SPEECH ASSOCIATION:

1951. San Jose, California, November 22-24, at St. Claire Hotel and Civic Auditorium.
Program Chairman: Vice-President Susie Niles, Salt Lake City Schools.

DECEMBER 27, 28, 29, 1951

Vice-President Lionel Crocker of the Speech Association of America is now preparing an outstanding program for the national convention to be held at the Stevens Hotel in Chicago on December 27, 28, and 29, 1951. He is receiving the cooperation of the American Educational Theatre Association, the American Speech and Hearing Association, the National University Extension Association, and the Thespians, as well as the active support of the committees and special groups within SAA. Preliminary announcements justify the expectation that the program to be announced in the December issue of *QJS* will attract many members of all the cooperating associations from every part of the country.

SAA-NEA MEETING

The annual meeting of the Speech Association of America with the National Education Association was held in San Francisco on July 2, 1951, under the direction of Norman Freestone, Occidental College. The program theme was "Have You Ever Seen a Technique Talking?"

More than 200 teachers, principals, and superintendents attended the morning session at which Leon Lassers, San Francisco State College, presided. The following speakers considered aspects of the central theme, "Speech Education and Re-Education in the Elementary School Curriculum": Waldo Phelps, University of California at Los Angeles; Hayes A. Newby, Stanford University; Winifred Ward, San Jose State College; and Marion Lutz, San Jose Public Schools. The panel critics were Virginia Reid, Oakland Public Schools; Ruth Jackson, Palo Alto Public Schools; and Maynard Lynn, Frederick Burk Elementary School.

Wayne Britton, San Francisco State College, presided at a luncheon meeting which was addressed by Lucie Lawson, Stanford University, on the topic "Speech in Counselling: Liberal Arts Applied."

Richard Wilson, University of California, presided at the afternoon session devoted to the general topic "Speech Education and Re-Education in the Secondary School Curriculum."

An audience of 125 persons heard talks by Norman Freestone, Occidental College; Wallace Murray, San Jose State College; Robert West, Brooklyn College; Fenton McKenna, San Francisco State College; Margaret Heaton, Lowell High School, San Francisco; and Lauren Brink, San Francisco State College. The evaluative panel members were Carl Anderson, Polytechnic High School; Verne Hall, Balboa High School; and Edith Bell, San Francisco Public Schools.

DISCUSSION FOUNDATION

"Research in Group Discussion" is the topic chosen by the National Discussion Foundation for the second annual Round Table to be held at the Stevens Hotel in Chicago on December 26, 1951. Two sessions of the Round Table are scheduled on the program of SAA. Thirty members have pre-registered for these sessions, and they are now framing the agenda.

As a service committee of SAA, the National Discussion Foundation is assisting the development of discussion methods in speech programs. The annual Round Table provides members of the association an opportunity to evaluate research methods and accomplishments, policies in group work and related areas, and plans for advancing and carrying on activities that will maintain the SAA in a position of leadership. Although membership in the Round Table is necessarily by invitation, the sessions of the Chicago meeting are open to all members of the SAA. Anyone interested in taking part in the deliberations should get in touch with the chairman at once.

During the coming year the Foundation will undertake several projects important to the SAA. The second general survey of group discussion in college and university programs of speech training will be conducted. A special issue of the *Speech Monographs* on research in discussion is now being prepared for presentation to the editorial board. Ways and means of organizing and stimulating joint research projects among universities are being considered. Special liaison through exchange of materials and information is being developed among national groups concerned with discussion. Coordination of the work of the Foundation with The National Society for the Study of Communication, the committees on Adult Education, and the general service committees on discussion and debate is soon to be undertaken.

Frequently members are asked why the word *Foundation* appears in the title. It was inherited. This year the Foundation is submitting to the Executive Council a recommendation for a name more appropriate to its activities. The Foundation encourages the study of discussion at every training level in the speech program. Any member of the national association who is especially interested in discussion is invited to take part in activities of the National Discussion Foundation, to suggest problems, and to keep the Foundation informed of new and interesting developments.

NUEA DEBATE CONFERENCE

The NUEA Committee on Debate Materials and Interstate Cooperation has appointed a subcommittee to consider and report on a possible revision of its practices. Systematic inquiry is being made among the state high school debate leagues, and a special conference has been scheduled at the Stevens Hotel in Chicago at 9:00 a.m. on Thursday, December 27. Anyone who wishes to offer suggestions concerning high school debating and discussion is invited to write to Dean R. E. Tidwell, Chairman, NUEA Committee, Extension Division, University of Alabama, University, Alabama.

The committee states that the forthcoming conference will not affect the debate program on the proposition for the current academic year, which has already been announced as follows:

RESOLVED: *That all American citizens should be subject to conscription for essential service in time of war.*

INTERCOLLEGIATE DEBATE AND DISCUSSION

After deliberation and balloting, the Committee on Intercollegiate Debate and Discussion of the Speech Association of America has made the following announcement:

The debate proposition for colleges and universities next year is RESOLVED: *That the Federal Government should adopt a permanent program of wage and price control.*

The discussion question is: *How can we as a nation improve our ethical and moral conduct?*

T. Earle Johnson (Tau Kappa Alpha)
William Howell (Delta Sigma Rho)
Glenn Capp (Pi Kappa Delta)
Glenn Jones (Phi Rho Pi)
Glen Mills (S.A.A.), Chairman

NEWS AND NOTES

JANET BOLTON, *Editor*

IN SUMMER CONCLAVE

CHILDREN'S THEATRE CONVENTION. Under the auspices of the American Educational Theatre Association, the Seventh Annual Children's Theatre Convention, sponsored this year by the University of California at Los Angeles, was held July 25-28 on the campus at Westwood. Sectional meetings featured workers in American children's theatre in all its aspects—professional, university-sponsored, secondary and elementary school, community, and recreational—in addition to representatives from the allied areas of radio, motion pictures, and television. Side trips to the Walt Disney studios and to the Pasadena Playhouse were organized for the conference exhibits. A three-day workshop which followed the convention was conducted by the summer drama faculty at UCLA, and offered study in technical problems, creative dramatic activity, playwriting, radio, and an important analysis of the psychological aspects of the child audience in films and television.

CATHOLIC THEATRE CONFERENCE. Mundelein College, Chicago, was sponsor this year of the Eighth Biennial National Convention of the Catholic Theatre Conference June 13-16; general chairmen were Sister Mary Carmelia, B.V.M., and Sister Mary Jeanelle, B.V.M., of Mundelein's Department of Drama, and David B. Itkin, Director, Department of Drama, DePaul University. The first general session, "Catholic Theatre in Community Life," featured a keynote panel discussion: on community theatre, The Rev. M. D. Dubec, St. Genesius Players' Guild, Montreal; on university theatre, Leo Brady, Catholic University, Washington, D. C.; on high school theatre, Therese Marie Cuny, Academy of Our Lady, Providence High School, Chicago; on children's theatre, Campton Bell, University of Denver; and on the professional theatre, Eddie Dowling. Round-table discussions in later sectional meetings developed these divisions. Films, lecture-demonstrations on make-up and dance-drama, discussions of choral-speaking, playwriting, and theatre-in-the-round were programmed for the conference. Outstanding features were three successive evening productions followed by morning discussion: *The Cradle Song*, presented by the Rosary College Grex Guild; Emmet Lavery's *Fenelon*, by the DePaul University Players; and three one-acts, Anouihl's *Antigone* (Academy of Our Lady, Chicago), Goodman's *The Game of Chess*, (Marquette University High School, Milwaukee), Ryerson and Clements' *Men Folk* (Academy of the Holy Angel, Minneapolis).

CHICAGO CONFERENCE ON GENERAL SEMANTICS. University College, the University of Chicago division of adult education, was host on June 22 and 23 to a Conference on General Semantics held in cooperation with the International Society for General Semantics. Speech representatives were prominent among a wide representation from the physical and social sciences, mathematics, philosophy, and linguistics. Wendell Johnson of Iowa State, and Irving J. Lee of Northwestern served on the program committee for the conference and contributed highlight speeches: Dr. Johnson spoke on "The Role of Symbolic Processes in Personality Development"; Dr. Lee was the featured speaker at the banquet. In addition, Martin J. Maloney, assistant professor of speech at Northwestern, discussed a semantics problem in broadcasting in an address entitled "The Unknown God: The Demonology of American Broadcasting."

FINE ARTS LECTURES AT COLORADO. Under the sponsorship of the University of Colorado Department of English, George R. Kernodle of the University of Tulsa presented a special series of lectures on the relationship of the fine arts to society, and directed the annual outdoor Shakespearian production. Other visiting professors during the Colorado summer session were Virgil B. Hetzel, Paul Moore of Northwestern University, Rex Eugene Robinson of Utah State College, and Arlin Turner of Louisiana State University.

CORNELL WORKSHOP COURSE. The Department of Child Development and Family Relationships of Cornell University presented a two-week orientation workshop course in Creative Dramatics for Children, July 2-14. The course carried two hours of credit, graduate and undergrad-

uate, and presented a brief survey of methods and materials in the field, with emphasis on the creative process in child development. The instructor was Muriel Sharon, Director of the Children's Theatre, Y.M.H.A., New York City.

CLINICAL RESEARCH AND TECHNIQUES CONFERENCES AT IOWA STATE. Two conferences in Speech Pathology and Audiology were held during the 1951 summer session at the State University of Iowa. The first conference, held on June 15-16 under the chairmanship of Frederic Darley, concerned cerebral palsy. The speakers included: Carroll B. Larson, Head of the Department of Orthopedics, State University of Iowa Hospitals; Juliette Gratke, Director of the Cerebral Treatment Center of the Dallas Society for Crippled Children, Inc.; Frank Lassman, Assistant Professor in Speech Pathology at the University of Minnesota; Ray Taihl, Director of Special Education for the State of Nebraska; Howard Benshoof, Director of the Vocational Rehabilitation Division of the State of Iowa Board of Vocational Education; Harold Hymans, Executive Secretary, and Harlan Lance, Program Planning Consultant, both of the National Society for Crippled Children and Adults, Inc.; Grace Ann Orr, Senior Teacher and Psychologist, W. B. Schoenbohm, Director, R. R. Rembolt, Medical Director, Charlotte Vasey, Physical Therapist, all of the Hospital School for Handicapped Children, State University of Iowa.

On July 6 and 7 a conference was held on the application of research to speech pathology and audiology. Areas and speakers included: "Research Foundations for Current Clinical Practice," James Curtis, Associate Professor of Speech, State University of Iowa; "Research in Audition," George von Bekesy, Psycho-Acoustics Laboratory, Harvard University; "Research on Speech for the Deaf," C. V. Hudgins, Clarke School for the Deaf, Northampton, Mass.; "Research in the Development of Language in Children," Mildred Templin, The Institute of Child Welfare, University of Minnesota; "A Research Approach to Some of the Problems in Phonation," J. V. Irwin, Director of the Speech Clinic, The University of Wisconsin; and "Research Applications to Clinical Practice," Wendell Johnson, Director of the Speech Clinic, State University of Iowa.

LOUISIANA STATE. In June the Department of Speech of Louisiana State University sponsored its Seventeenth Annual Conference on Speech Education. Barrett H. Clark, executive secretary of the Dramatists' Play service, presented eight lectures on "The American Theatre." In the same month, the Department participated again in the Annual Summer Festival of Art, a campus-wide program sponsored jointly by the departments of Speech, Music, Art, Dance, and Landscape Gardening; speech and theatre contributions included lectures by John Mason Brown and a program of Thornton Wilder one-acts: *Pullman Car Hiawatha, The Long Christmas Dinner,* and *The Happy Journey.*

SPECIAL LECTURES AT MISSOURI. The summer session speech conference at the University of Missouri this year presented three lecturers in the areas of general communication, linguistics, and semantics. Irving J. Lee, Professor of Speech at Northwestern University, opened the series with a provocative presentation of semantic problems: "The Semantic Point of View," "The Pursuit of Ignorance," and "Muddled Talk and Trouble." James O'Neill, Chairman of the Department of Speech at Brooklyn College, discussed "Speech and Effective Teaching." Claude M. Wise, Chairman of the Department of Speech at Louisiana State University, concluded the series with three lectures on linguistics: "What a Student of Speech Should Know About the Field of Linguistics," "The English Language in Hawaii," and "A Rationale for the Use of Phonetics in Graduate Study."

SHAW FESTIVAL AT OHIO STATE. The 1951 Summer Session at Ohio State University and the Athens area witnessed a commemoration of the life and works of the late playwright in an elaborate Shaw Festival which covered the entire six-week period. The project was supervised by the Ohio Valley Summer Theatre, a joint university-community organization, and highlighted the regular summer theatre workshop. Included on the program were productions of *Androcles and the Lion, Candida, Captain Brassbound's Conversion,* and *The Devil's Disciple,* reshowing of the motion pictures *Caesar and Cleopatra* and *Pygmalion,* and a special convocation lecture on "The Theatre and Mr. Shaw."

PURDUE WORKSHOP LECTURERS. J. V. Irwin, Director of the Speech and Hearing Clinic at the University of Wisconsin, Rutherford Porter, Director of the Special Education Clinics, Indiana State Teachers College, Jayne Shover, Associate Director of the National Society for Crippled Children and Adults, C. Van Riper, Director of the Speech Clinic at Western Michigan College, and Harold Westlake, Director of the Speech Clinic at Northwestern University,

were among the guest lecturers at the Purdue University Summer Workshop, sponsored by the Indiana Society for Crippled Children.

IN THE CURRICULUM

SPEECH CERTIFICATION AT NEW YORK TEACHERS' COLLEGE. The State University Teachers' College at Geneseo, New York, offers this fall an undergraduate major in Speech and Dramatic Art; it is the only one of the eleven New York teachers' colleges to provide certified specialization in speech education. Included in the thirty-six hour curriculum is training in basic communication, college, community, and children's theatre work, choral speaking, debate and discussion, and a weekly children's clinic in the Geneseo area. The program culminates in the Bachelor of Science degree and dual certification in elementary education and in speech. Supervising is C. Agnes Rigney, Chairman of the Department of Speech and Dramatic Art.

STANFORD SUMMER CORRECTION PROGRAM. Robert West, Professor of Speech and Director of the Speech Clinic, Brooklyn College, was Acting Professor of Speech during the summer session at Stanford University; he offered courses in phonetics and advanced speech correction and a seminar in speech correction. In the absence of Virgil A. Anderson, Hayes Newby acted as Director of the Speech and Hearing Clinic and offered courses in audiology. A full program leading to credentials and advanced degrees in speech correction and hearing is planned.

APPOINTMENTS AND PROMOTIONS

GRINNELL DEANSHIP. Max E. Fuller, former Chairman of the Department of Speech and of the Division of Fine Arts, assumed his duties as Dean of Grinnell College, Iowa, in June. A graduate of Battle Creek College and of the University of Michigan, he holds the doctorate from Northwestern, and has published widely in the field of communication. A member of the Grinnell faculty since 1947, Dean Fuller was in charge of basic communication and assisted in the training programs of Iowa industries.

ROBERT PENN WARREN AT YALE. The Pulitzer Prize-winning novelist and poet, critic, and teacher, has been appointed Professor of Playwriting in the Yale University Department of Drama. Professor Warren succeeds Marc Connelly, for four years lecturer in Playwriting, whose professional demands and opportunities have made necessary his relinquishing the post.

CHIEF OF TRAINING FOR ESA. Harold P. Zelko has been on leave from Pennsylvania State College since last February as Chief of Training for the Economic Stabilization Agency in Washington.

APPOINTMENTS:

Birmingham Southern College: Victor Weining, Instructor in Speech.

Eastern Illinois Teachers College: William M. Buck, Assistant Professor of Speech and Director of the Speech Clinic.

State University of Iowa: Earl D. Schubert (formerly of the University of Michigan), Associate Professor of Audiology and Speech Pathology, and director of graduate training in those areas.

Los Angeles Valley Junior College: Sydney Kessler.

Louisiana State University: Oran Teague, Instructor in the School of Education, in charge of teacher training in the field of speech, and director of speech activities in the Laboratory school.

University of Mississippi: Loyal Bearss, Assistant Professor and Acting Director of the Speech and Hearing Clinic.

Southeast Missouri State College: Marjorie Bearss, Instructor in Speech Therapy.

Wabash College: Melvin R. White (formerly of the University of Hawaii), Associate Professor and Director of Theatre.

PROMOTED:

Waldo W. Braden, of Louisiana State University, to the rank of Professor of Speech.

Theodore G. Ehrsam, New York University, to the rank of Assistant Professor of General Literature; his teaching schedule includes two courses in Public Speaking.

ON THE STAGES

STRAW MORTARBOARD THEATRE. During its four years of existence, the Camden Hills Theatre in Camden, Maine (noted for lobster, windjammer cruises, and Millay's "three long mountains and the sea"), has gained distinction as an educational summer theatre; high praise comes from both professional and educational sources, and particularly from ANTA representatives. The staff and company are composed entirely of college and university students and teachers. Herschel Bricker, Chairman of Theatre at the University of Maine, is director-manager; the staff included this past summer Mary Morris (Carnegie Tech), Michael McHale (York State

Theatre), C. R. Kase (Delaware), A. Nicholas Vardac (Stanford), Burnett Hobgard (Catawba College), Sally Richards (Vassar), Robert Shaw, Arnold Golbath, Dayson de Courcey, and Christopher Williams. Three theatres are used for productions: a theatre in town, a Garden Theatre overlooking Camden Bay, and Fort Knox at Bucksport, Maine.

COLLEGE THEATRE FOR SERVICEMEN. The Mary Washington College Theatre (University of Virginia), under the direction of Jack Warfield, toured two spring productions before servicemen's audiences in addition to on-campus performances. *As You Like It,* with Elizabethan staging and original music, was taken to McGuire Veterans' Hospital in Richmond and to a nearby naval base, Dahlgren, and the players returned to McGuire with their late May Production of *The Heiress.*

HOFSTRA SHAKESPEARE FESTIVAL. The Hofstra Theatre Arts Association, Hofstra College, New York, climaxed its 1950-51 activities with its second annual Shakespearian Festival in May. *Henry IV, Part I* was presented in a full-scale reconstruction of the Globe Playhouse, based upon original research by John Crawford Adams, president of Hofstra. Dr. Adams' model of the Globe was unveiled at the Festival a year ago and is now on loan to the Folger Library. Other festival events included a symposium on Shakespearian drama, selected scenes from *Romeo and Juliet* illustrating aspects of Elizabethan staging, exhibits of material associated with the Globe, and a recital of Elizabethan music.

AT THE CLINICS AND LABORATORIES

STUTTERING RESEARCH GRANT. A three-year grant for stuttering research has been received from the Hill Family Foundation by Wendell Johnson at the State University of Iowa. The grant will support primarily studies of the onset and early development of stuttering and determinations of speech fluency norm. The University of Minnesota will cooperate in the research.

ACOUSTIC LABORATORY AT IOWA. Recently completed and now in use at the State University of Iowa is a new laboratory for the electroacoustic and psychoacoustic analysis and measurement of speech. The complete laboratory consists of a suite of three rooms, two of which are almost completely sound isolated. Situated between these two sound isolated rooms, the third room contains modern recording, analyzing, and measuring equipment. All the rooms are inter-connected for transmitting audio signals.

Both the sound isolated rooms are independent of the building structure in which they are contained, since each is "floated" upon neoprene pads which rest on concrete footings separate from the remaining structure of the building. The basic construction of these two rooms consists of eight-inch brick walls with concrete floors and ceilings.

The larger of these two rooms is an "anechoic" chamber. Its internal sound treatment, which covers the ceiling and floor as well as all four walls, consists of fibre glass wedges, sixteen inches in length, encased in flame-treated muslin; these are backed by two-inch thick sheets of fibre glass. The working floor is a steel grill work. Movable sections of wedges plug the door and ventilator openings when the room is in use. Dimensions measured inside the wedges are: width—7′ 8″, length—13′ 10″, and height—8′ 3″.

Each room has its own ventilating and cooling system. The rooms are located on the ground floor of East Hall, adjacent to the offices of the Speech Clinic.

FROM PLATFORM AND CONFERENCE TABLE

COLLEGE VERSE CHOIR INVITED ABROAD IN '52. The verse speaking choir of Mount Mary College, Milwaukee, has been invited to represent the United States at the International Delphiade, a drama festival to be held in France during the summer of 1952. Accompanying the request was an invitation to the college to become a member of the Delphic Institute, the sponsoring group, whose aim is to foster the great poetic forms of all nations with special regard to drama. The choir, under the direction of Agnes Curren Hamm, has been asked to give a dramatic choral presentation of *Hiawatha.*

ILLINOIS INTERCOLLEGIATE TOURNAMENT. The Illinois Intercollegiate Debate League held its 16th annual tournament at Lake Forest College, Lake Forest, Illinois, March 16 and 17, 1951. In the Men's Tournament, first place was won by the University of Illinois Undergraduate Division at Navy Pier, Chicago; second place by Augustana College of Rock Island; and third by Northwestern University at Evanston.

In the Women's Tournament, first place was won by Eastern Illinois State Teachers College at Charleston; second by Northern Illinois State Teachers College at DeKalb; and third by

Augustana College at Rock Island. The awards were presented by R. C. Martin of Lake Forest College, President of the League.

At the business meeting, the University of Chicago and the University of Illinois Undergraduate Division at Chicago were admitted to membership. The invitation of Loyola University to serve as host for the 1952 tournament was unanimously accepted and Don Stinson, Director of Forensics at Loyola, was elected President of the League for the ensuing year. Paul Crawford of Northern Illinois State Teachers College was re-elected Secretary-Treasurer.

CONGRESS PROCEDURE FOR DEBATING LEAGUE. The Western Conference Debating League, which was held at the State University of Iowa last May 10 and 11, used a Congress format.

The student participants were divided into nine groups and spent three hours in discussion analyzing the problems that revolve around the rearmament of Western Germany. After the discussion the committees took up "solutions" and met for two more periods which lasted for three hours. During this time, the participants advocated various solutions and defended them in refutation. Between the first and second periods of advocacy, time was allotted for students to draw up short resolutions of their solutions. These resolutions were mimeographed and passed out to the participants before the final period, and that period was spent in discussing those resolutions through speeches advocating their support and/or their revision or rejection. All committees met together in a student congress and passed the final resolution.

Schools in attendance were: The University of Minnesota; The University of Wisconsin; The University of Chicago; Northwestern University; The University of Illinois; Indiana University; Purdue University; Ohio State University; and the host school, the University of Iowa. At the annual business meeting, Paul Carmack of Ohio State was elected secretary for the coming year. Ohio State was chosen as the host school in 1952.

The conference at Iowa was under the direction of A. Craig Baird, Director of Forensics. He was assisted by Merrill Baker.

PERSONAL NOTES

PROFESSOR E. R. NICHOLS HONORED AT OTTAWA COLLEGE. An honorary Doctor of Laws degree was bestowed on Egbert R. Nichols at the 86th commencement at Ottawa University, Kansas. Professor Nichols is founder and head of the Department of Speech at Redlands University in California. His academic career includes degrees from Franklin College, Indiana, and Harvard, an honorary Litt. D. from Franklin in 1941, study in London, and special research on Nicholas Rowe. He has held the chairmanships of the Department of English at Ottawa University, the Department of English and Public Speaking at Ripon College, and the Department of English at Redlands University. Dr. Nichols, who was first national president of Pi Kappa Delta, has served as president of the Western Association of Teachers of Speech and as second vice-president of the SAA; for many years he has been associated with most of the organizations for the advancement of speech.

Charles E. Weniger, Chairman of the Department of Homiletics and Speech, Seventh-day Adventist Theological Seminary, Washington, D. C., is on leave during October and November to conduct two speech institutes for clergymen in New Zealand and Australia. . . . Captain Ramon Irwin, Chairman of the Department of Speech Arts, School of Speech, Syracuse University, has been with the Air Force since June. . . . Jane Hanson is in Germany serving as an entertainer specialist with the Civilian Personnel Division, Department of the Army. . . . Harriett Idol was acting head of the Department of Speech at Louisiana State University during C. M. Wise's summer absence. . . . Lou Kennedy, Director of the Speech Clinic at LSU, spent the summer in Europe. . . . John Paquette has been appointed Supervisor of the Purdue Public School Traveling Hearing Test Service, replacing David Washburn, who resigned to enter military service . . . M. D. Steer, Director of the Purdue Speech and Hearing Clinic, and President of the American Speech and Hearing Association, presided as Chairman of the Speech Correction Session of the program of the International Council for Exceptional Children last April in New York City. . . . Frederic Darley of Purdue attended a two weeks personnel course in cerebral palsy July 8-21, at the Cook County Graduate School of Medicine. Dr. Darley was awarded a scholarship made available by Alpha Chi Omega sorority and granted by the National Society for Crippled Children and Adults, Inc. . . . Fred S. Robie, Assistant Professor of Speech at the University of Pittsburgh, has resigned to accept a position with the Federal Bureau of Investigation. . . . Buell Whitehill, Jr., Chairman of the Department of Speech at Pittsburgh, has been appointed Chairman on the joint Committee of Motion Picture Study of SAA and ETA.

THOMAS C. TRUEBLOOD — EDWIN P. TRUEBLOOD

Two pioneers in speech passed away this year. Thomas Clarkson Trueblood died in Bradenton, Florida, on June 4 at the age of ninety-five. On April 5, Edwin P. Trueblood died at his home on College Avenue in Richmond, Indiana; he would have been ninety at his next birthday.

The Truebloods were born in Salem, Indiana, sons of Jehu and Louisa T. Trueblood. Both held degrees from Earlham College, Indiana, and the University of Michigan, and were responsible for founding at those colleges the first two departments of speech in the country. The Earlham College catalogue of 1888 lists the Department of Elocution, with Edwin P. Trueblood as Professor; it describes the work of the department in part as follows: "The style cultivated is the plain, direct, and natural, as opposed to stage exaggeration. The instruction is intended to be thorough, the drill persistent, and the criticism close." In 1892, Thomas Clarkson founded the Department of Speech at the University of Michigan. Thomas Clarkson studied under the famous nineteenth-century teachers of oratory, James E. Murdoch, Charles Plumptre, and S. S. Hamill. With R. I. Fulton, he founded the first school of oratory in Kansas City in 1879 and lectured at the Universities of Missouri, Kentucky, and Michigan, and at Ohio Weslevan University. Since 1884, his academic career has been associated primarily with the University of Michigan, first as Professor of Public Speaking, then as head of the Department of Speech until 1926, and finally as Professor Emeritus. His activities, however, were only based at Michigan; for he lectured in 1910 in the Pacific area at colleges and universities in California, Hawaii, and Japan, at the Universities of New Zealand and Australia in 1917 and 1918; and following his purely nominal retirement, he instructed in Argentina and Chile in 1927-28, at the University of Southern California in 1929, and at colleges and universities of the Union of South Africa during 1929 and 1930. Moreover, he was responsible for the organization and leadership of many of the early speech associations. He was for two years President of the National Speech Arts Association. In 1890 he organized the Northern Oratorical League; in 1898 the Central Debating League; and in 1914 the Midwest Debating League. He presided at the origin of Delta Sigma Rho. In 1941, he was elected honorary president of the National Association of Teachers of Speech and of the Northern Oratorical League.

During his brother's early years at Earlham, Professor Ed, as he was known by all his students and associates, introduced courses in debate and oral reading and developed the extra-curricular program in speaking, first sending a representative to the Indiana contest of the Interstate Oratorical Contest in 1893, and in April of 1897, engaging in debate with DePauw University on the Earlham campus. In 1906, he initiated women's debate and collaborated with representatives from Manchester and Goshen colleges in founding the Intercollegiate Peace Speech Association. Professor Trueblood was interested in oratory, debate, and interpretative reading, but he also promoted work in extempore speaking and dramatics. Plays were given under his direction in the early 1900's and the Extempore Contest, unique at the time, was originated as an intramural speech activity in 1913. He served as president of the Indiana Teachers of Speech in 1930 and was active for many years in the management of the Indiana Debate League. Professor Ed retired in 1939 to become Professor of Speech Emeritus.

To students of the theory of oral interpretation and public speaking, the names of the Truebloods and of their collaborator, R. I. Fulton, designate an entire era. It is difficult indeed to write the close of two immensely productive careers and two primary forces in an entire area of American education. A tribute is implicit in the hundreds of colleges and university departments of speech, the thousands of speech programs in secondary and elementary schools, all developed during the lifetime of the Truebloods.